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MUSIC AND DRILL,

BASED ON THE PRINCIPLES OF

LING'S SWEDISH SYSTEM;

ADAPTED FOR

USE IN SCHOOLS,

4005.122

BY

S. A. BEDDING,

SUPERINTENDENT OF PHYSICAL EDUCATION TO THE LEEDS SCHOOL BOARD,
INSTRUCTRESS OF LING'S SWEDISH GYMNASTICS AND PHYSICAL EDUCATION TO THE LEEDS GIRLS' HIGH SCHOOL, ETC.

2120

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PREFACE.

THE education of the intellect holds one of the most prominent positions in the minds of men at the present day. And very justly too! But there is another kind of education, which is not so universally attended to—though it has received more attention of late years—which would not detract from the education of the intellect, but would rather forward it than otherwise, and ought ever to walk with it hand in hand.

I speak of *Physical Education.*

By Physical Education is meant the systematic treatment of the body, whereby not only one particular part may gain strength, but that every faculty may be harmoniously developed. This harmonious development of the faculties of the body, carried on simultaneously with that of the mind, *alone* constitutes *true and perfect education.*

Of what use is a great intellect without the support of a healthy body?

On the other hand, Physical *Exercise* must not be taken to excess, for then Physical *Education* would cease to exist.

In the same proportion as we *gain* strength *beyond* the maximum amount required for the healthy and due development of the various faculties of the body, so do we lose from the intellectual faculties, and *vice versâ*,

with regard to over-taxing the brain-power. Examples of this may be seen in the muscular frame and small intellect of the man who labours in the field all day, and on the other hand, in the thin, wasted form of the "very intellectual," who has no *time* for exercise. No time! Such is the cry of many teachers of the present day. No time? If five minutes exercise were occasionally given to the children, they would return to their lessons refreshed, and ready to "*try again*," and the teacher's patience would be renewed.

I have the testimony of many teachers, who say they find the use of Physical Exercises most beneficial to their children, both as a relaxation from study and as a means of securing good discipline.

The most perfect system of Scientific Physical Education is the Swedish, introduced by Ling, which has been adopted by the School Board for London, the Leeds Girls' High School, the Leeds School Board, and is now being taken up by many other High Schools and School Boards in England, as having the preference over other systems, in that :—

(1)—The movements are so carefully graduated that, from the most simple, the children are trained to do the most difficult exercises, without the least danger or injurious effects, and become themselves conscious of increase of strength and aptitude for work.

(2)—As every movement is to be executed *exactly*, each pupil must accustom himself to attention and precision.

(3)—The exercises are performed without the use of apparatus.

To take a systematic course of Gymnastics or Physical Exercises it is necessary that the children should be of an age to understand the commands, and also the power of the *Will* over the body.

Now children do not in general attain this knowledge till they have at least turned seven years of age.

These now are my main objects in writing this little book:—

(1)—To provide easy movements, systematically given, but only to be taught by *imitation*, not *by command*, for children up to seven years of age.

(2)—To provide easy and popular tunes, in order that the children may take an interest in their exercises, and *feel* the time of the music.

(3)—To provide short tunes, that the children may not grow weary of them.

(4)—To provide a change at the half of every tune in order that one part of the body may rest, after being exercised, whilst another part performs its work.

If the book should prove of use to any *one* teacher and her little ones, then I shall think it has not been written in vain.

S. A. BEDDING,

Superintendent of Physical Education in Girls' Schools.

MUSICAL DRILL.

FIRST POSITION.—Bring the heels together, turn the toes out till they form an angle of 90 degrees, place the hands close to the sides, with the palms touching the thighs. Keep the head erect, and the chin back. Throw the shoulders back, without raising them, the chest forward, and the waist back.

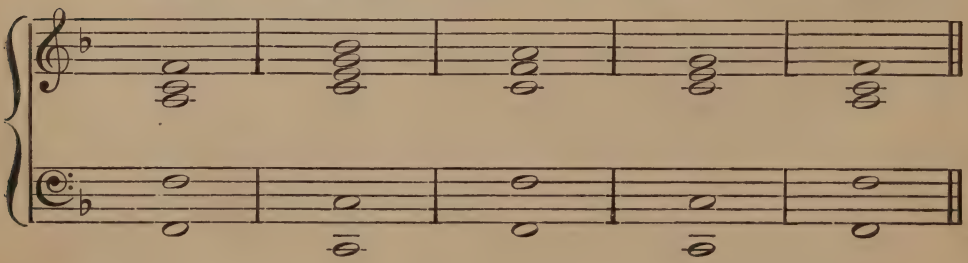
Note.—It is well to tell the children to throw the arms back and to drop the shoulders, as the general tendency is to raise the shoulders when told to throw them back. (Fig. 1.)

REST!—Here a general relaxation of the muscles (from the comparative stiffness of the "First Position") may take place. At the same time the left foot is to be placed outwards as far as is convenient without moving the body. (Fig. 2.)

EQUAL DISTANCE.—At Chord I, the children turn sharply, one behind the other. At Chord II, they place the hands just above the shoulders of those in front, the top one standing still, while the rest move backwards till the arms are quite straight. (Fig 3.) At Chord III, they drop the hands smartly to the sides. At Chord IV, they turn to the front, *i.e.*, facing the teacher. At Chord V, "Rest."

CHORDS.

CHORD I. CHORD II. CHORD III. CHORD IV. CHORD V.



ATTENTION!—Children fall sharply into "First Position."

SPECIAL NOTES TO TEACHERS.

1.—Be careful to secure a *good* "First Position.

2.—The order for "First Position" is "Attention!"

3.—Before using the music, teach the children the exercise to their own counting.

4.—Do not begin a new exercise for the same part of the body, till the old one is properly learned.

5.—After *every* exercise the order "Rest" should be given.

6.—At least 5 or 6 seconds rest must be allowed between the exercises.

7.—The children will better understand what is required of them an order be given, "Chins back," rather than "Heads up"; and "Shoulders down," rather than "Shoulders back." These two orders should be constantly called.

8.—In placing the hands on the hips care must be taken that the children do not raise the shoulders at the same time. The hands must be placed on the *hips*, not underneath the arm-pits.

9.—In giving a lesson, it is not necessary to follow the order of the book. Any movements may be taken at the discretion of the teacher, but to be a systematic lesson movements must be given for every part of the body, viz., legs, back, arms, balance-movements, shoulder blade, head, abdomen, sides, respiration movements, and marching.

10.—Before commencing a lesson, give the command "Attention!" play the chords 1, 2, 3, 4, and 5. Call "Attention" again, and begin the exercises.

11.—All strain to be avoided.

12.—All impediments to free breathing must be removed.

13.—Movements of the head, trunk, and legs, when raising or lowering the body, are to be done slowly.

14.—Arm movements should be sharp and energetic, and very decided.

15.—Care must be taken to make the children "half-turn" when stretching the arms sideways, so as to prevent them from knocking each other.

16.—Great importance must be attached to the ventilation of the room. The pupils had better be without their exercises than take them in a close room, as no good can ensue in such a case, but a great deal of harm may be done.

EXERCISE I.

ATTENTION !—Children stand in "First Position." (Fig. 1.)

READY !—Place the hands on the hips, having the thumbs behind, the fingers slightly pointing upwards, the wrists kept down, the elbows not too far back. (Fig. 4.)

BEGIN !—Bring the toes sharply together at *One*. (Fig. 5.) Open them at *Two*. (Fig. 6.) And continue opening and closing till half tune has been played, then "Change."

CHANGE !—Keep the feet open and drop the hands smartly to the sides. (Fig. 1.) *One* place the hands smartly on the hips. (Fig. 4.) *Two* stretch them sharply down to the sides. (Fig. 1.) Repeat till end of tune and then "Rest." (Fig. 2.)

Fig. 1.

Fig. 2.

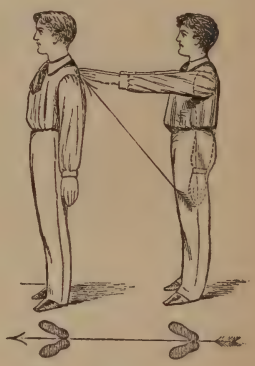


Fig. 3.

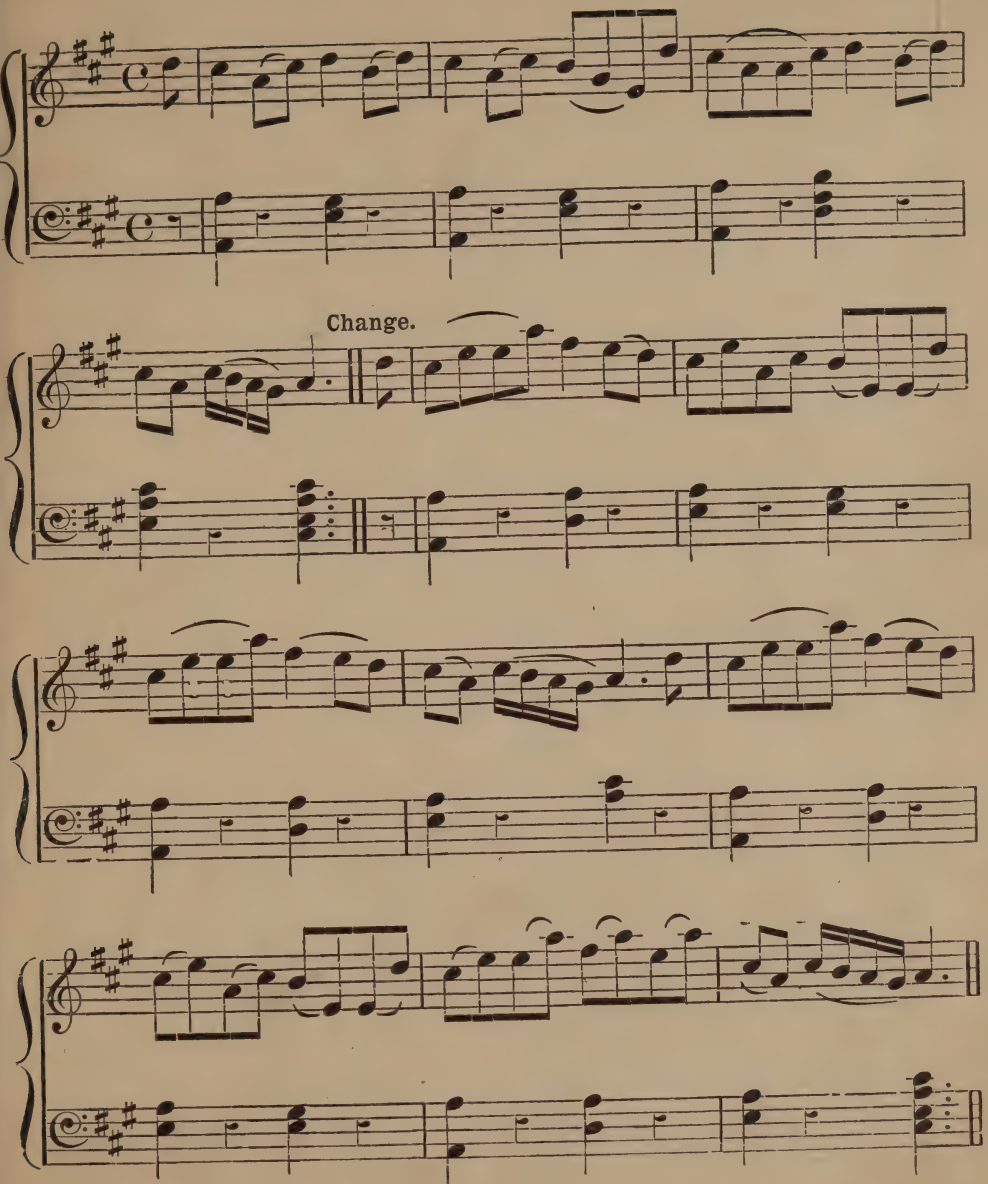
Fig. 4.

Fig. 5.

Fig. 6.

KEEL-ROW.

TUNE I.



EXERCISE II.

READY!—At the word "Ready" the children sit at the extreme edge of the seat, with their backs upright, and the hands placed, palms downwards, one on each knee. (Fig. 7.) *One*, lean forward and touch the toes with the hands, looking at the teacher all the time. (Fig. 8.) *Two*, return to "Ready," making a smart sound on the knees with the hands. (Fig. 7.) *Three*, lean back till the shoulders rest on the back of the seat, without moving the body from the edge, keeping the hands still on the knees. (Fig. 9.) *Four*, return to "Ready," striking the knees as at *Two*. (Fig. 7.) Repeat movement for half tune, and then "Change."

CHANGE!—All stand briskly, fall into "First Position," and sharply put the hands on the hips. (Fig. 4.) *One*, raise the heels from the ground, keeping them close together. (Fig. 10.) *Two*, drop them smartly to the ground (Fig. 4), and repeat till the end of the tune. (Fig. 4.) "Rest."

Note.—In the heel-raising, the knees are not to be bent.

Fig. 7

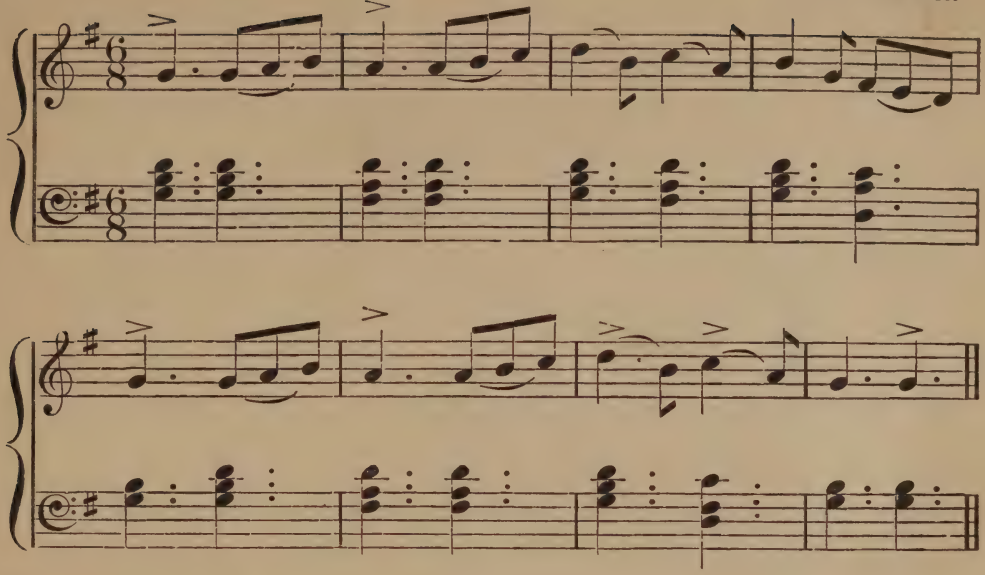
Fig. 8.

Fig 9.

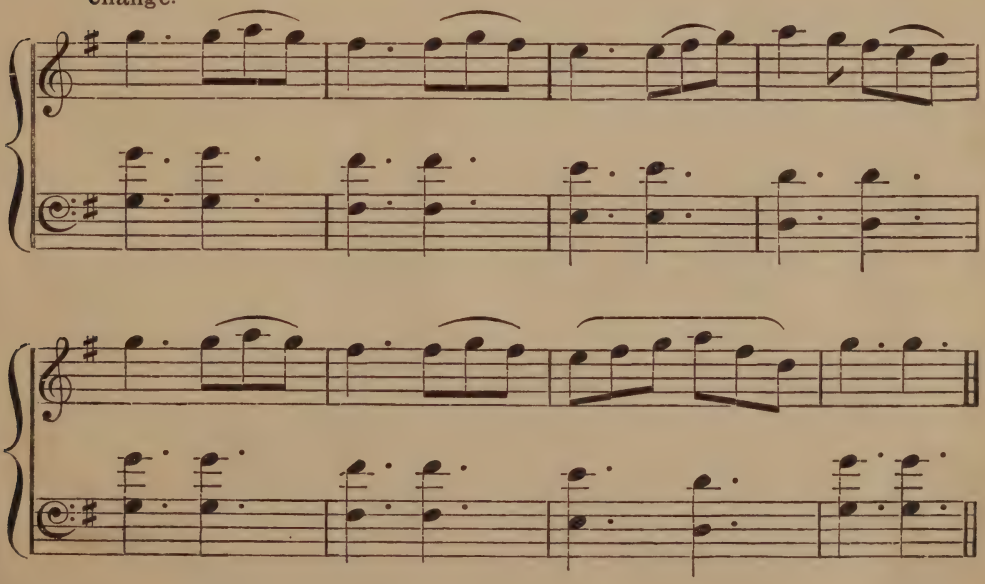
Fig: 10.

JACK'S ALIVE.

TUNE II.



Change.



EXERCISE III.

READY!—Place the elbows close to the sides, and bring the closed hands to meet in front of the chest. (Fig. 11.) *One*, part the closed hands, bringing them sharply back to the shoulders, keeping the elbows to the sides. (Fig. 12.) *Two*, lift the elbows level with the shoulders. and open the hands, placing them quickly behind the neck so as not to show the thumb. (Fig. 13.)

Note.—In the position Fig. 13, care must be taken that the head is not thrown forwards when the hands are placed behind the neck, also that the elbows are kept well back.

Three, return to *One*. (Fig. 12.) *Four*, return to "Ready" (Fig. 11.) Repeat till half tune and then "Change."

CHANGE!—Drop the hands smartly behind, and lock the thumbs. (Fig. 14.) *One*, bend the head back without moving the shoulders. (Fig. 15.) *Two*, raise it. (Fig. 14.) *Three*, bend it to the left. (Fig 16.) *Four*, raise it. (Fig. 14.) *Five*, bend to the right. *Six*, raise it. (Fig. 14.) *Seven*, bend back. (Fig. 15.) *Eight*, raise it (Fig. 14.) Repeat movement till end of tune. Return to "First Position." "Rest."

Fig. 11.

Fig. 12.

Fig. 13.

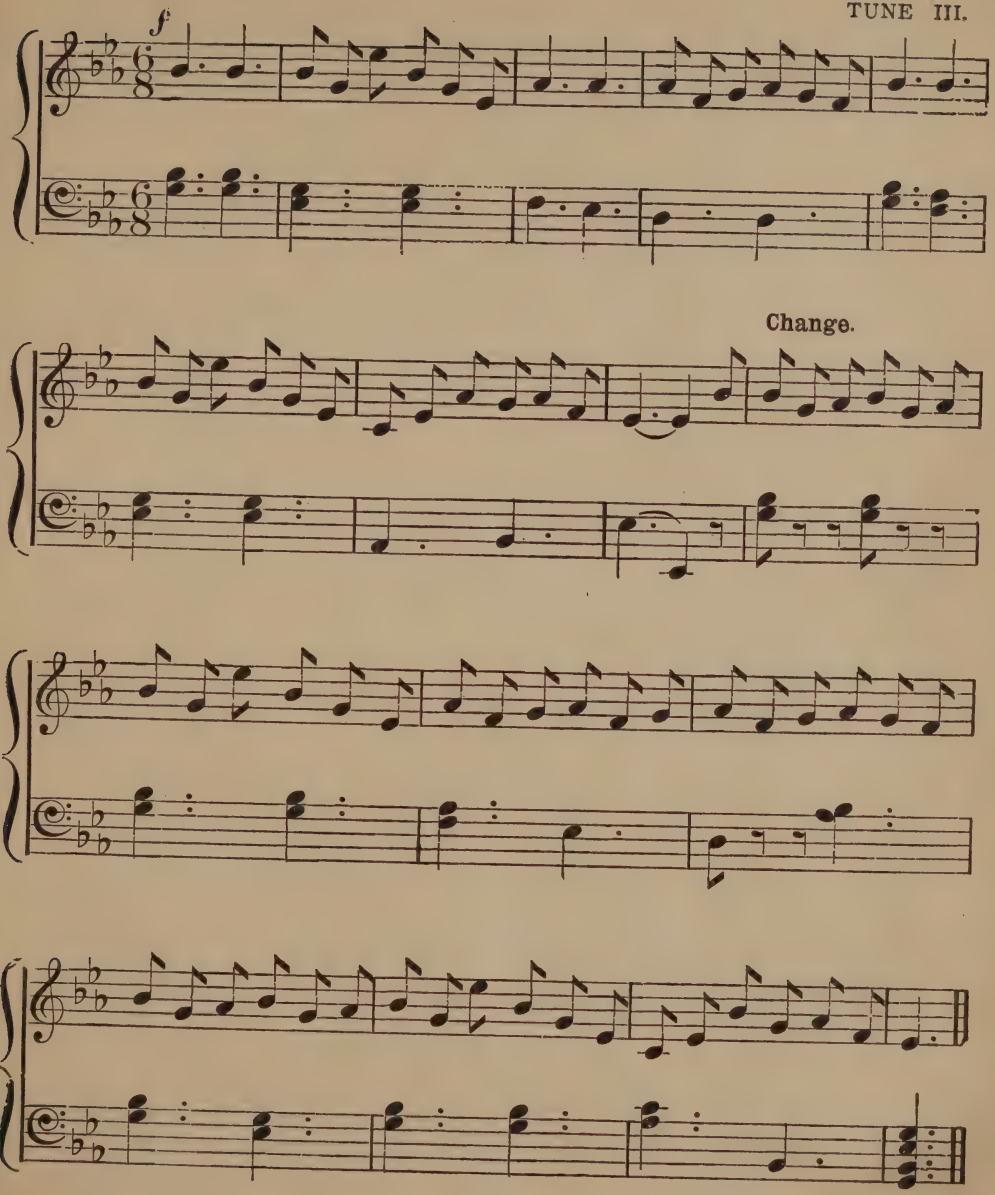
Fig. 14.

Fig. 15.

Fig. 16.

OH DEAR! WHAT CAN THE MATTER BE?

TUNE III.



EXERCISE IV.

(*This movement may be given as an introduction to marching.*)

READY!—Hands on the hips. (Fig. 4.) *One*, raise the left toe and put it down with a light tap. (Fig. 22.) *Two*, raise the right toe and put it down with a light tap. (Fig. 23.) Repeat the movement till the end of tune.

Note.—Care must be taken that the knees or heels are not lifted, and also that the body does not move.

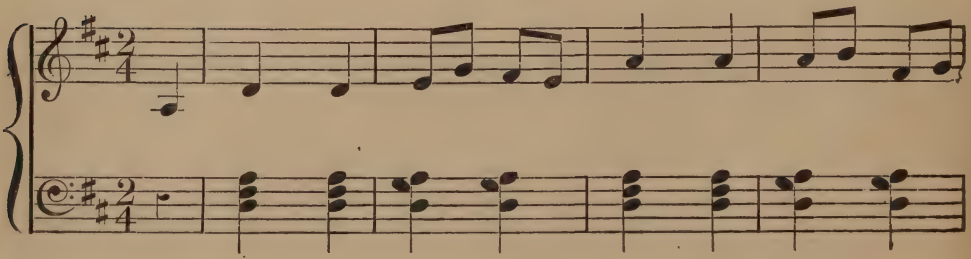
At end of the tune, return to "First Position." "Rest."

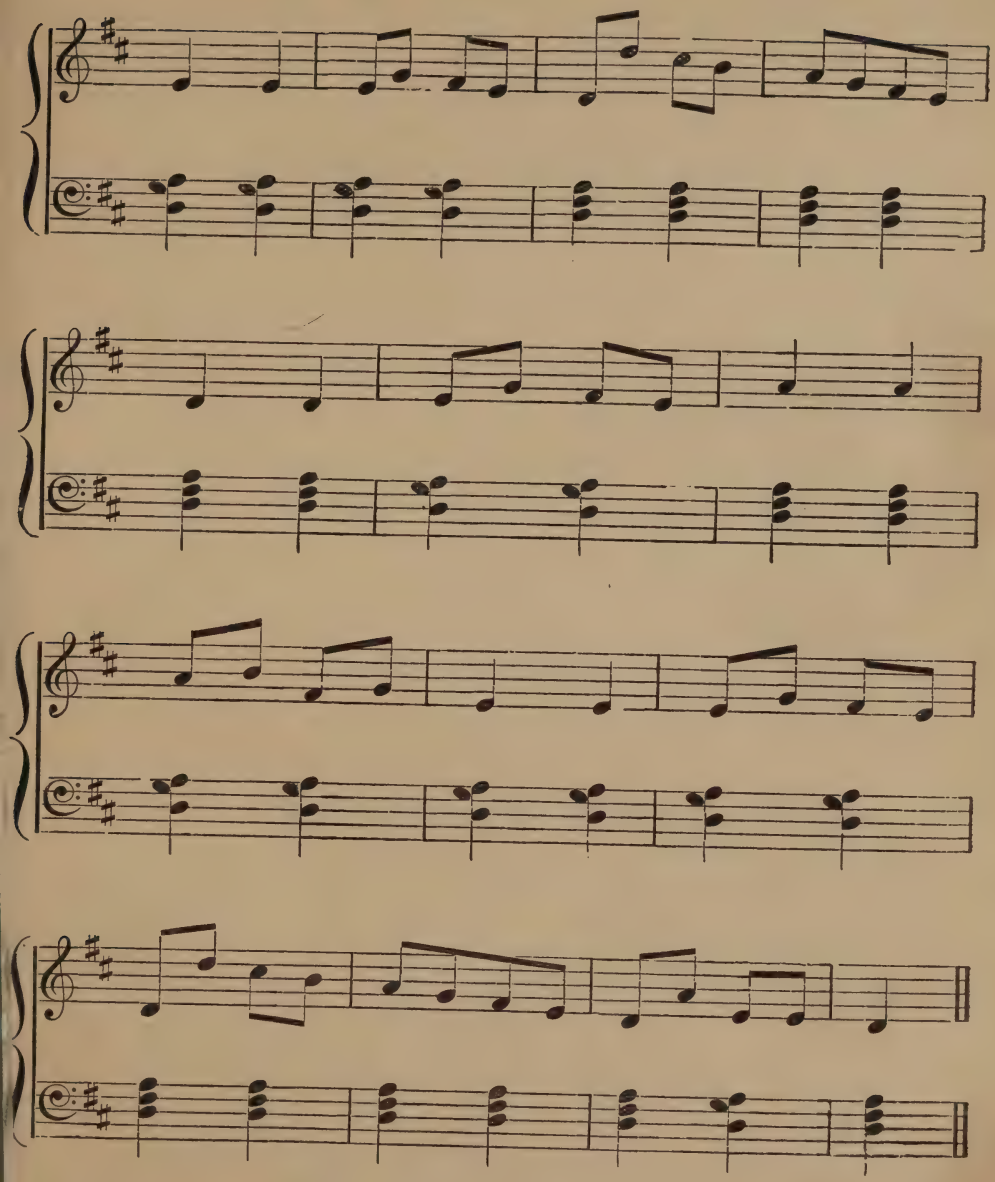
Fig. 22.

Fig. 23.

AIR FROM "ORPHEUS."

TUNE IV.



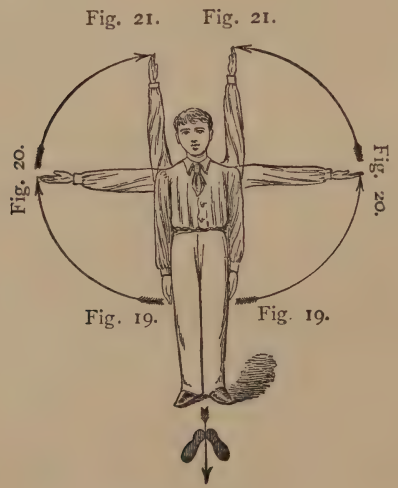


EXERCISE V.

READY!—Stand as in "First Position." (Fig. 1.) *One*, bend the body to the left till the left hand touches the outside of the left knee. (Fig. 17.) *Two*, return to "First Position." *Three*, bend to the right, touching right knee. (Fig. 18.) The palms of the hands must touch the thighs, as the hands move up and down. Repeat till half tune, and then "Change."

CHANGE!—*One*, raise the arms on a level with the shoulders, with palms upwards, and elbows unbent. (Fig. 20.) *Two*, bring the arms straight up beside the ears, with palms facing, and the same distance between the hands as between the shoulders, and elbows unbent. (Fig. 21.) *Three*, bring the arms to *One*, only the palms are to be turned downwards instead of upwards. (Fig. 20.) *Four*, return to "First Position." (Fig. 1.) Repeat till end of tune, and then "Rest."

Fig. 17.

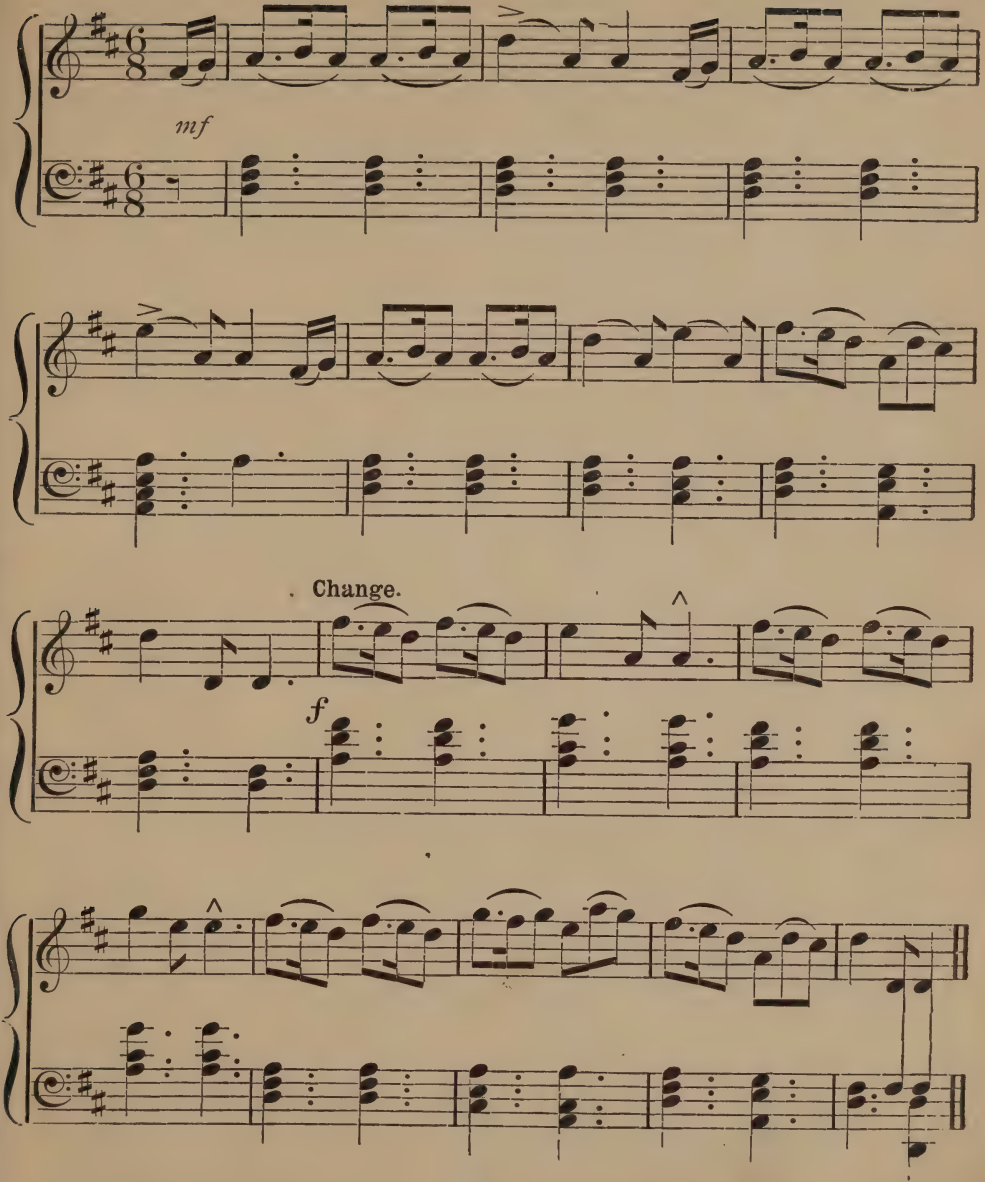


Figs. 19, 20, 21.

Fig. 18.

POOR ROBIN.

TUNE V.



EXERCISE VI.

READY!—Place the hands on the hips. (Fig. 4.) *One*, place the left foot outwards without moving the hips. (Fig. 24.) *Two*, place it back as at "Ready." (Fig. 4.) *Three*, place the right foot outwards. (Fig. 25.) *Four*, return the foot to "Ready." (Fig. 4.) Repeat till half tune, and then "Change."

CHANGE!—Drop the hands smartly to the sides. (Fig. 1.) *One*, bend both arms upwards, let the fingers touch the shoulders, and keep the elbows well to the sides. (Fig. 26.) *Two*, stretch the arms sharply to the sides. (Fig. 1.) Repeat till end of tune. "Rest."

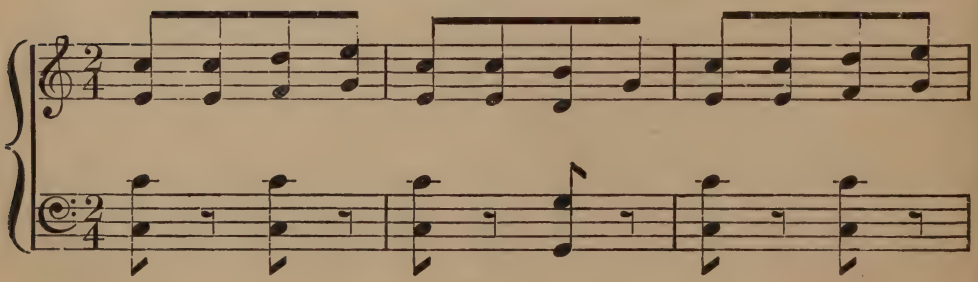
Fig. 24.

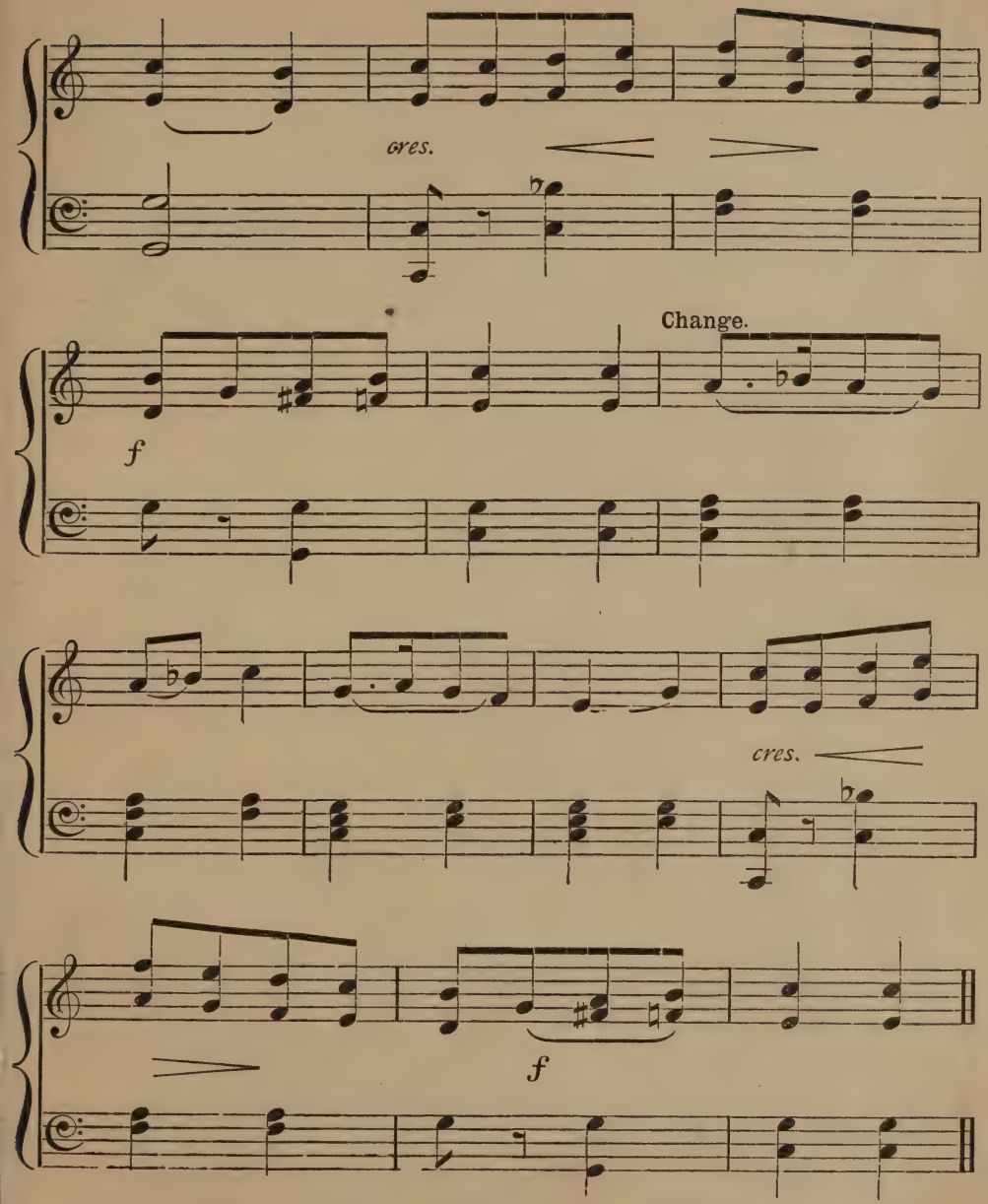
Fig. 25.

Fig. 26.

YANKEE DOODLE.

TUNE VI.




cres.
Change.
f
cres.
f

EXERCISE VII.

READY!—Place the hands on the nips. (Fig. 4.) *One*, bend slightly back and look at the ceiling. (Fig. 27.) *Two*, stand upright. (Fig. 4.) *Three*, bend forwards, keeping the head up and the chest thrown forwards. (Fig. 28.) *Four*, return to "Ready." (Fig. 4.) Repeat till half tune, and then "Change."

CHANGE!—Keep the hands on the hips and close the feet. *One*, raise the body on the tip-toes. (Fig. 29.) *Two*, drop the heels to the ground, and repeat till end of tune. Take care not to lean forward whilst the heels are raised. "Rest."

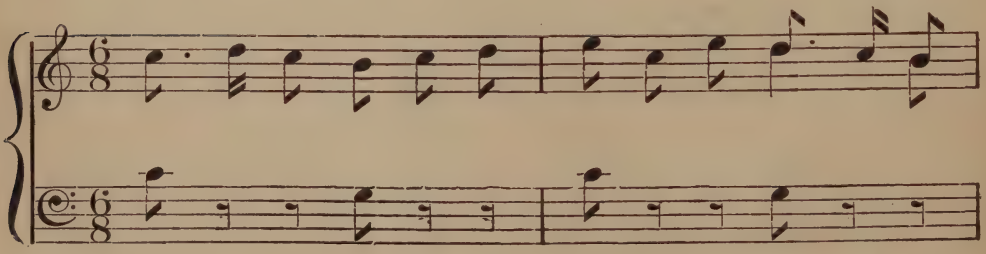
Fig. 27.

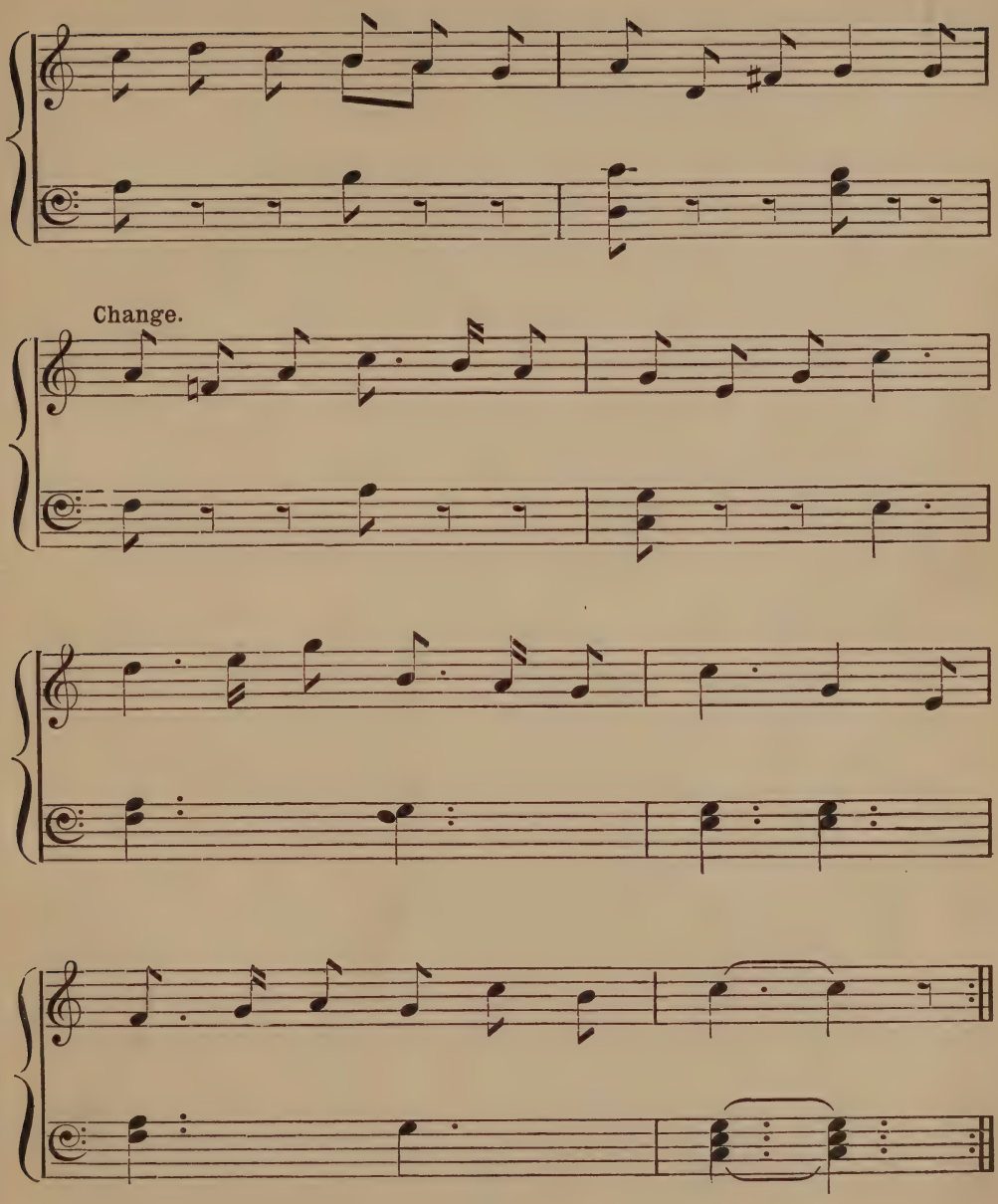
Fig. 28.

Fig. 29.

THE ROAST BEEF OF OLD ENGLAND.

TUNE VII.




Change.

EXERCISE VIII.

READY!—"First Position." (Fig. 1.) *One*, raise the arms forwards (elbows unbent) till they are level with the shoulders, hands facing or turned palm to palm, and let there be the same distance between the hands as between the shoulders. (Fig. 30.) *Two*, take them straight up beside the ears (elbows unbent). (Fig. 21. *Three*, return to *One* (Fig. 30.) *Four*, return to "Ready." (Fig. 1.) Repeat till half tune, and then "Change."

CHANGE!—Drop the hands sharply behind, locking the thumbs. (Fig. 14.) *One*, turn the head to the left. (Fig. 31.) *Two*, turn the head forwards. (Fig. 32.) *Three*, turn the head to the right. (Fig. 33.) *Four*, turn the head forwards. (Fig. 32.) Repeat till end of tune, and then "Rest."

Fig. 30.

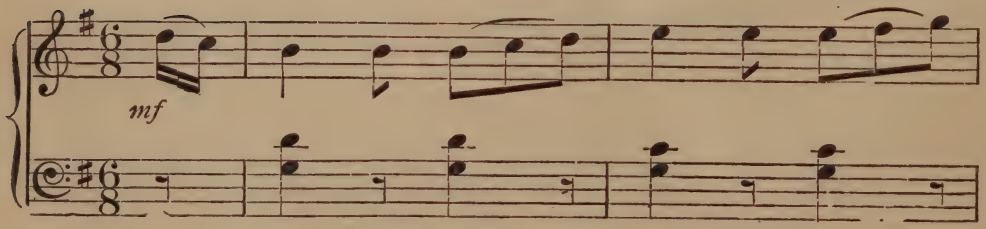
Fig. 31.

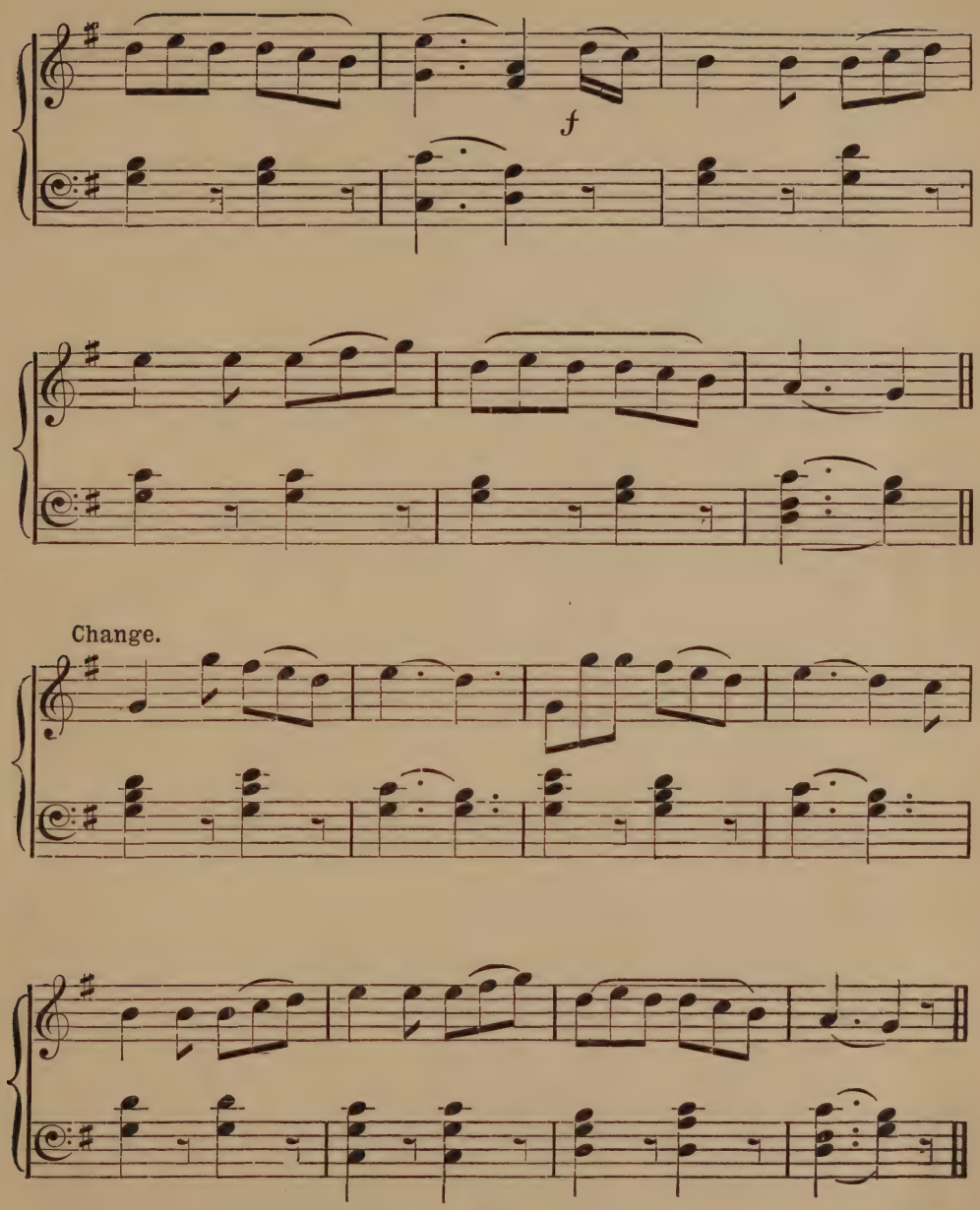
Fig. 32.

Fig. 33.

THE TIGHT LITTLE ISLAND.

TUNE VIII.




f
Change.

EXERCISE IX.

READY!—"First Position." (Fig. 1.) *One*, clasp hands. *Two*, place the left foot one pace straight forwards. (Fig. 34.) *Three*, bring the right foot up to the left with a slight sound. (Fig. 35.) *Four*, drop the hands smartly to the sides. *Five*, clasp hands. (Fig. 34.) *Six*, take the left foot back one pace. (Fig. 36.) *Seven*, take the right foot back to the left, with a sound. (Fig. 34.) Repeat till half tune, and "Change."

CHANGE!—Drop the hands sharply and turn to the right or left, one behind the other, and repeat the movement with the exception of clasping the hands. *One*, place the left foot forward. *Two*, bring the right foot to the left one. *Three*, place the left foot back. *Four*, bring the right foot to the left one. Repeat till end of tune, and then sharply turn round, and "Rest."

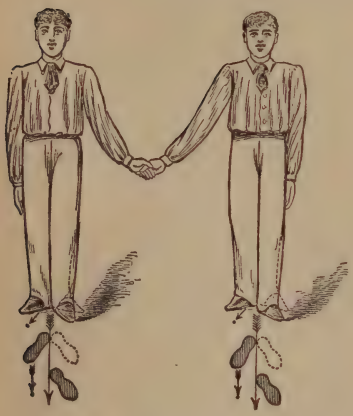


Fig. 34.

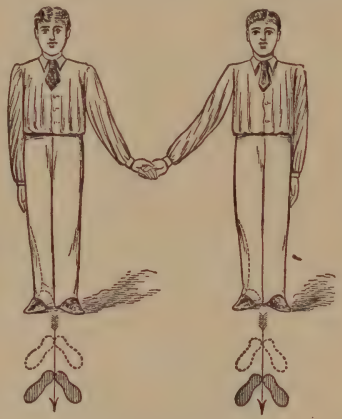


Fig. 35.

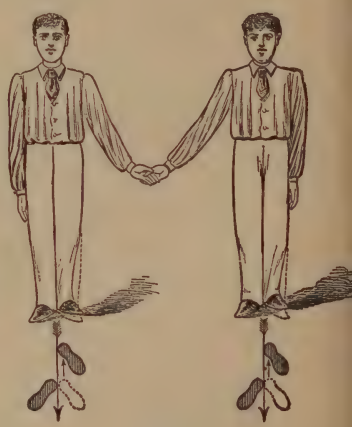
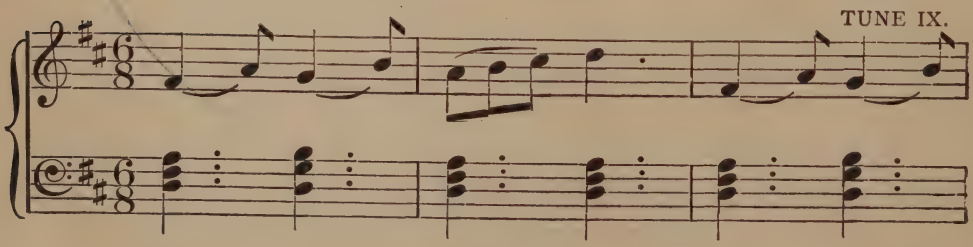
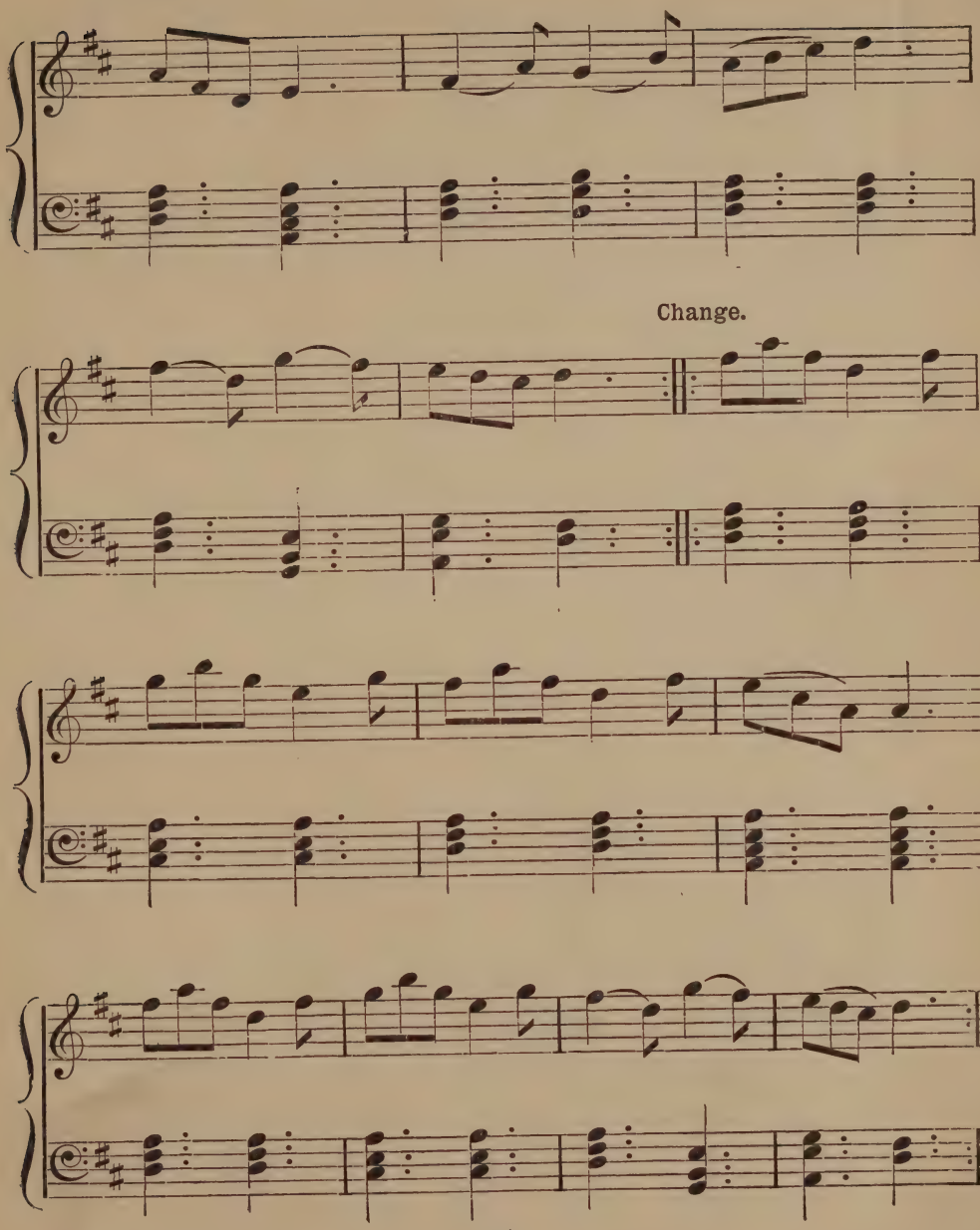


Fig. 36.

OFF SHE GOES.

TUNE IX.




Change.

EXERCISE X.

READY!—Place the hands on the hips. (Fig. 4.) *One*, turn the body on the hips to the left, keeping the knees and head still. (Fig. 37.) *Two*, turn to the front. (Fig. 4.) *Three*, turn to the right. (Fig. 38.) *Four*, turn to the front. (Fig. 4.) Repeat till half tune, and then "Change."

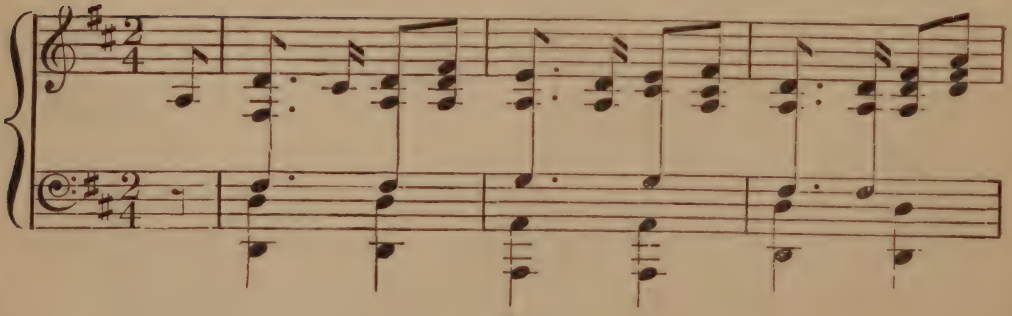
CHANGE!—Same as Exercise V. till end of tune, viz.: arm raising and sinking. "Rest."

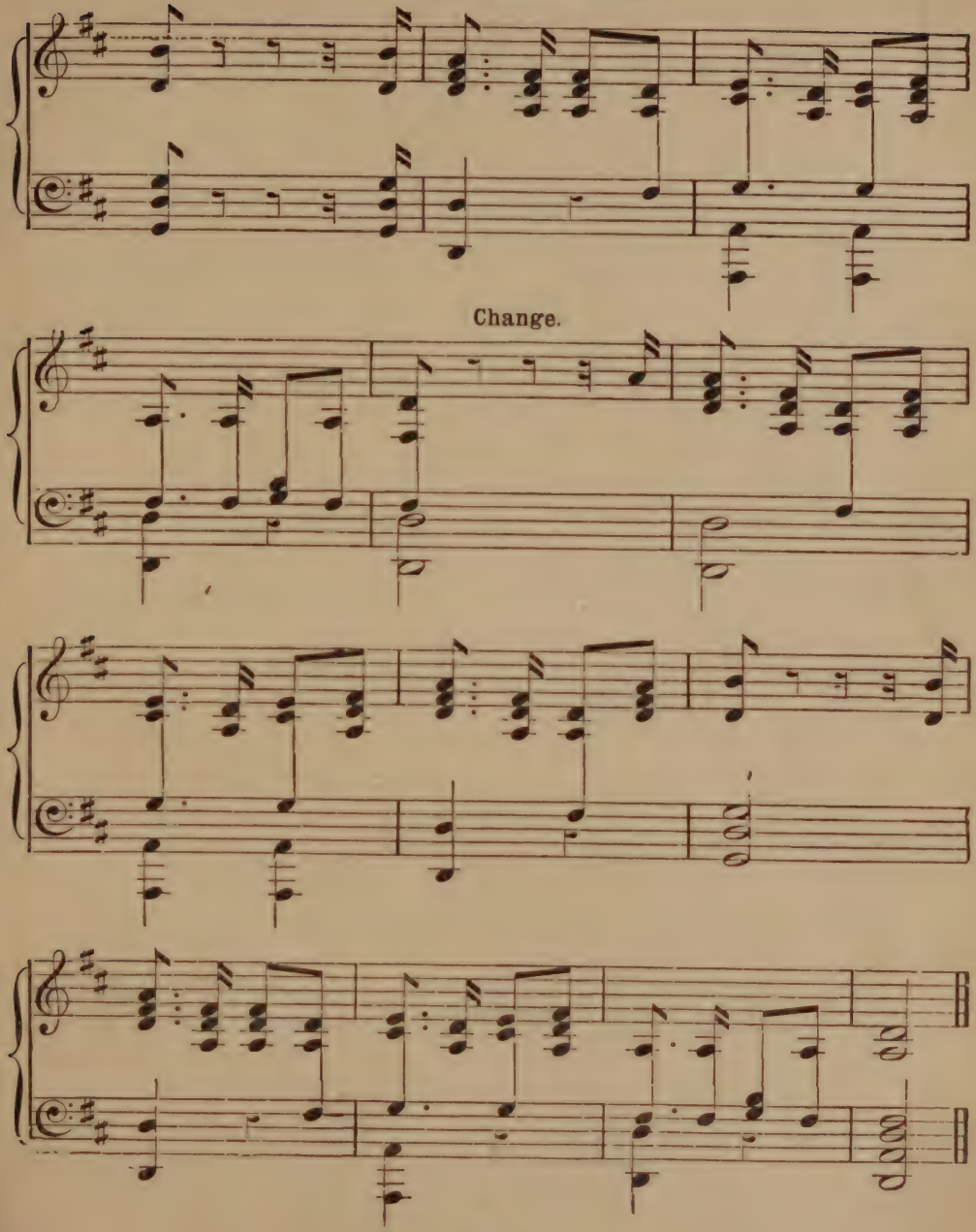
Fig. 37.

Fig. 38.

AULD LANG SYNE.

TUNE X.




Change.

EXERCISE XI.

READY!—Place the hands on the hips. (Fig. 4.) *One*, place the left foot one small pace to the left side. (Fig. 39.) *Two*, place the right foot one small pace to the right side. (Fig. 39.) The heels will then be parted. *Three*, place the left heel to the centre from which it started. *Four*, bring the right heel beside the left. (Fig. 4.) Repeat till half tune, and then "Change."

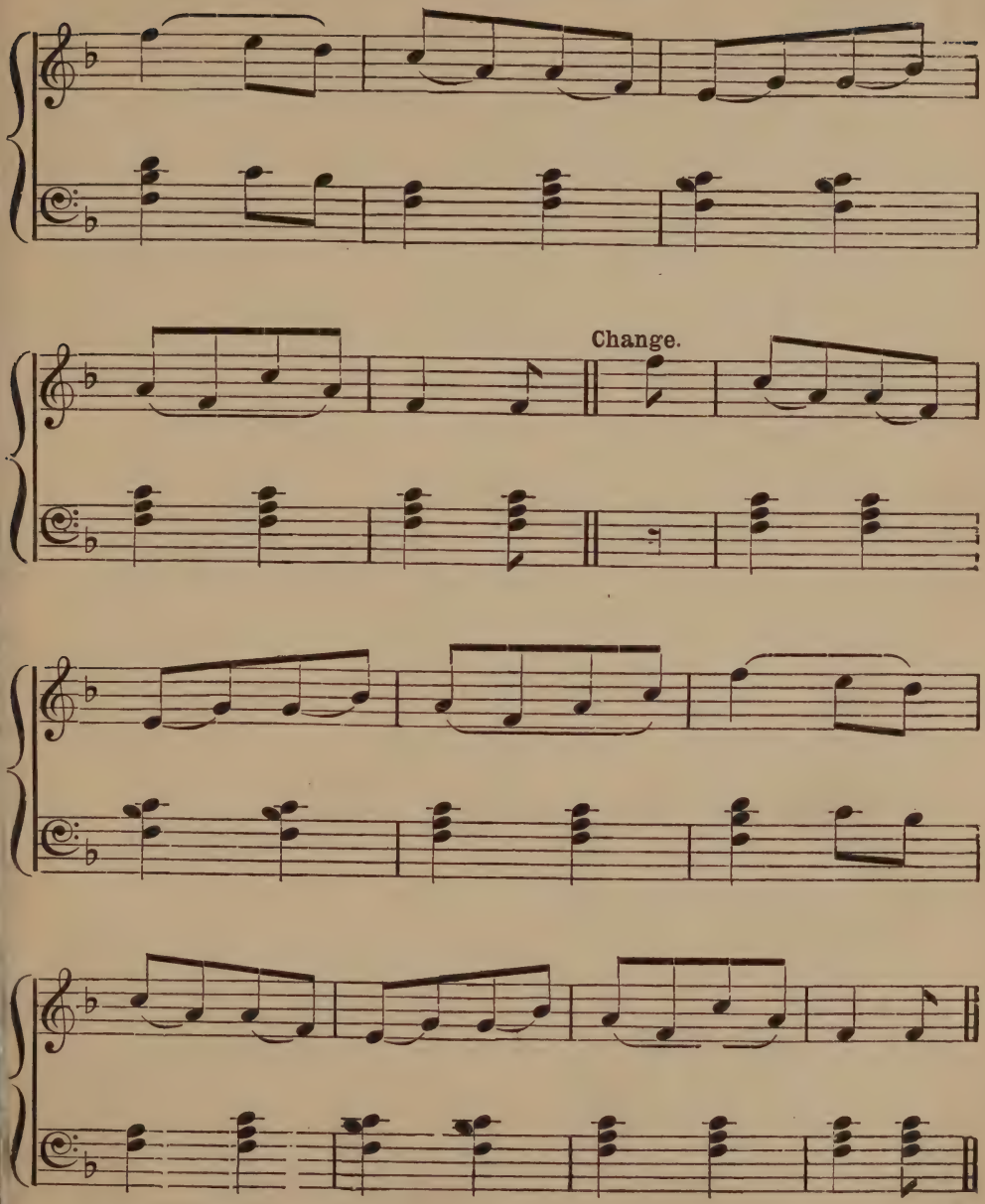
CHANGE!—Drop the hands smartly to the sides. *One*, bend the forearms upwards, as in Fig. 26. *Two*, stretch them sharply forwards, palms facing, and the hands not above the level of the shoulder. (Fig. 40.) *Three*, bring them smartly back to *one*. (Fig. 26.) *Four*, stretch them sharply down by sides. (Fig. 1.) Repeat till end of tune. "Rest."

Fig. 39.

Fig. 40.

TOUCH THE STRING.

TUNE XI.


Change.

EXERCISE XII.

READY!—Hands on the hips. (Fig. 4.) *One*, place the left foot outwards. (Fig. 24.) *Two*, raise both heels from the ground. (Fig. 41.) *Three*, drop the heels. (Fig. 24.) *Four*, place the left foot back to the right foot. (Fig. 4.) Repeat with the right foot and continue till half tune has been played, and then "Change."

CHANGE!—Return to "Attention." (Fig. 1.) *One*, raise the arms sideways, palms facing the ground. (Fig. 42, elbows unbent.) *Two*, cross the wrists sharply in front, right hand above the left. (Fig. 43.) *Three*, swing the arms back to the level of the shoulder. (Fig. 42.) Continue the movement till end of tune, "Rest."

Fig. 41

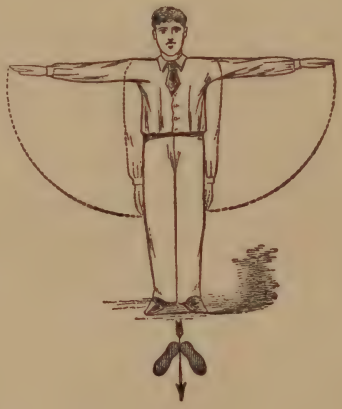
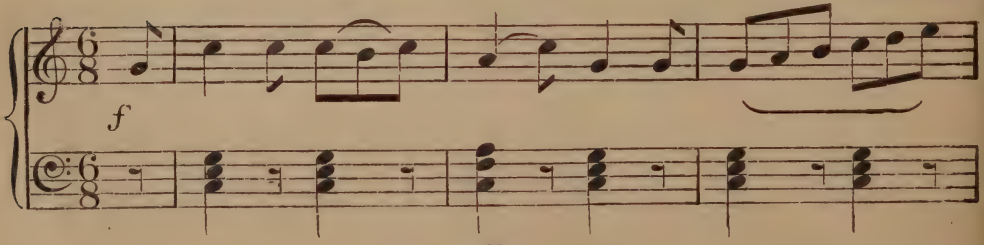


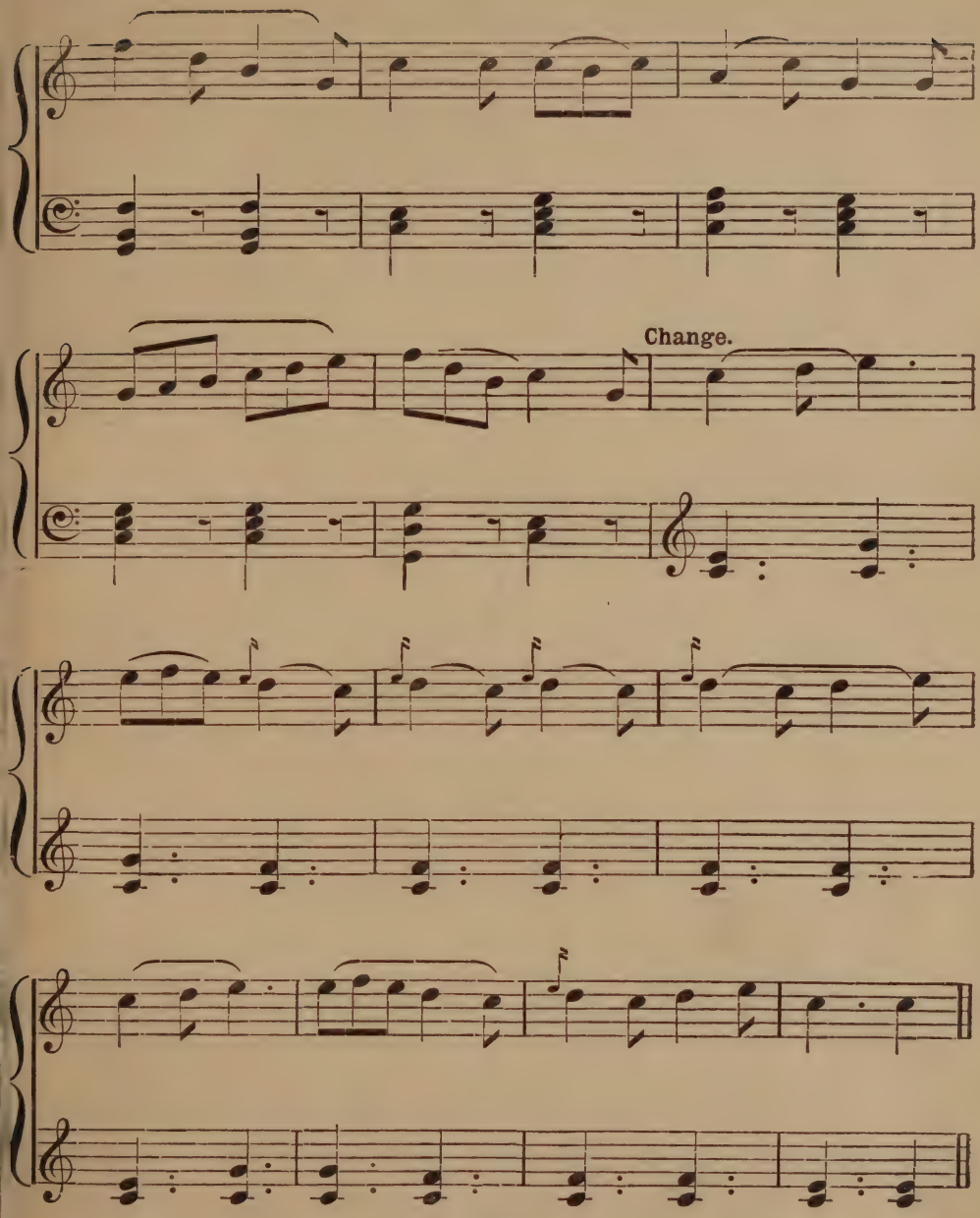
Fig. 42.

Fig. 43.

TEKELI.

TUNE XII.




Change.

EXERCISE XIII.

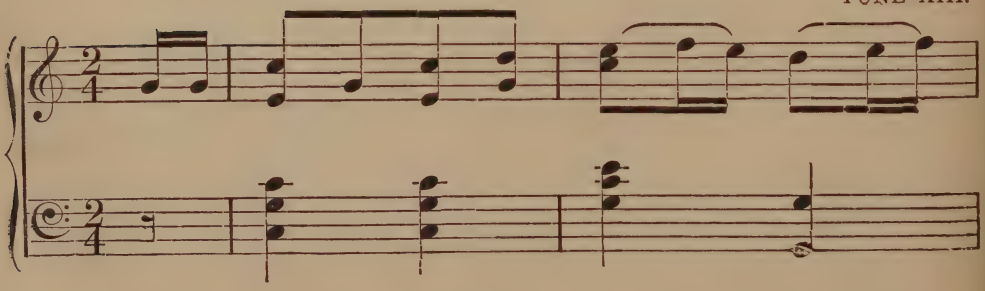
READY!—Hands on hips and feet closed. (Fig. 5.) *One*, turn the body on the hips to the left; the knees must not be moved. (Fig. 44.) *Two*, turn the body till the face is front. (Fig. 5.) *Three*, turn the body to the right. *Four*, turn the body forwards till the face is front. (Fig. 5.) Repeat till half tune, and then "Change."

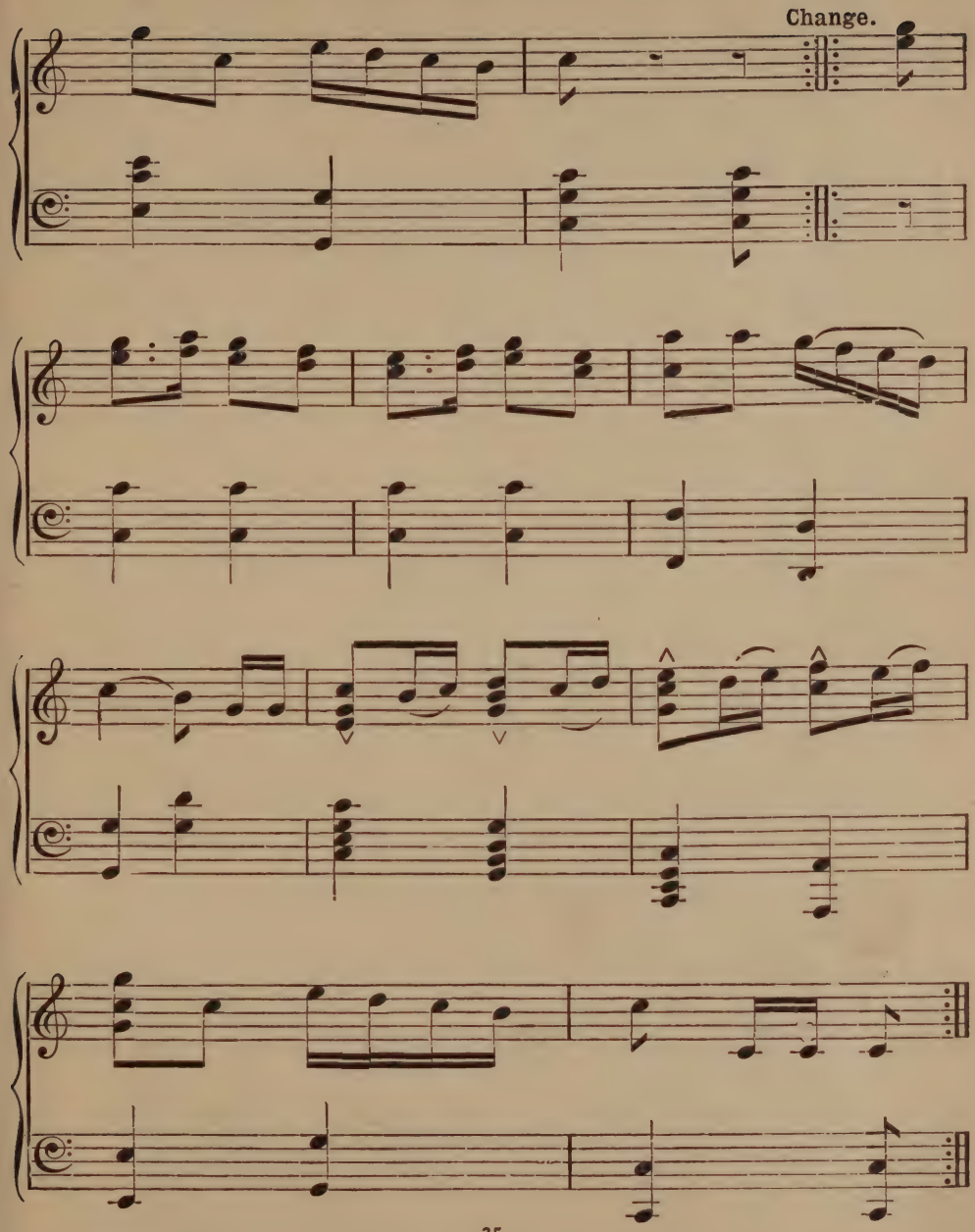
CHANGE!—Drop the hands smartly to the sides, and turn sharply, right or left. Begin with the left foot, and march four steps forward, and four backwards till end of tune, then turn front and "Rest."

Fig. 44.

THE BRITISH GRENADIERS.

TUNE XIII.




Change.

EXERCISE XIV.

READY!—Hands on hips. (Fig. 4.) *One*, place the left foot straight forwards one pace in a line with the heel, keeping the toe at the same angle as when it started. (Fig. 45.) *Two*, place the left foot back to the right. (Fig. 4.) *Three*, place the right foot one pace forwards. (Fig. 46.) *Four*, Return the right foot to the left. (Fig. 4.) Repeat till half tune, and then "Change." Drop the hands to the side.

CHANGE!—*One*, bend the forearm up till fingers touch the shoulders. (Fig. 26.) *Two* Stretch them upwards. (Fig. 47.) *Three*, return to *One*. (Fig. 26.) *Four*, return to "Attention." (Fig. 1.) Repeat till end of tune, and "Rest."

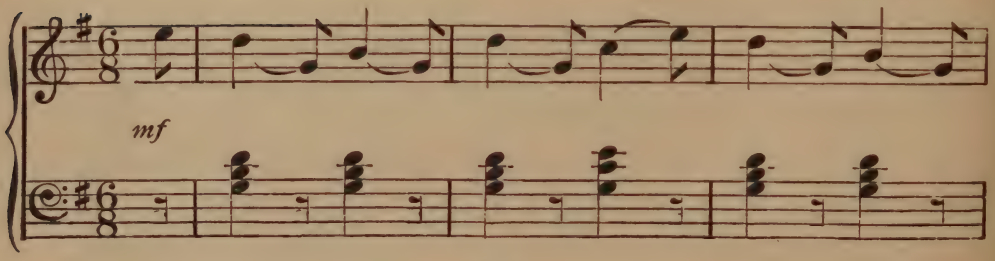
Fig. 45.

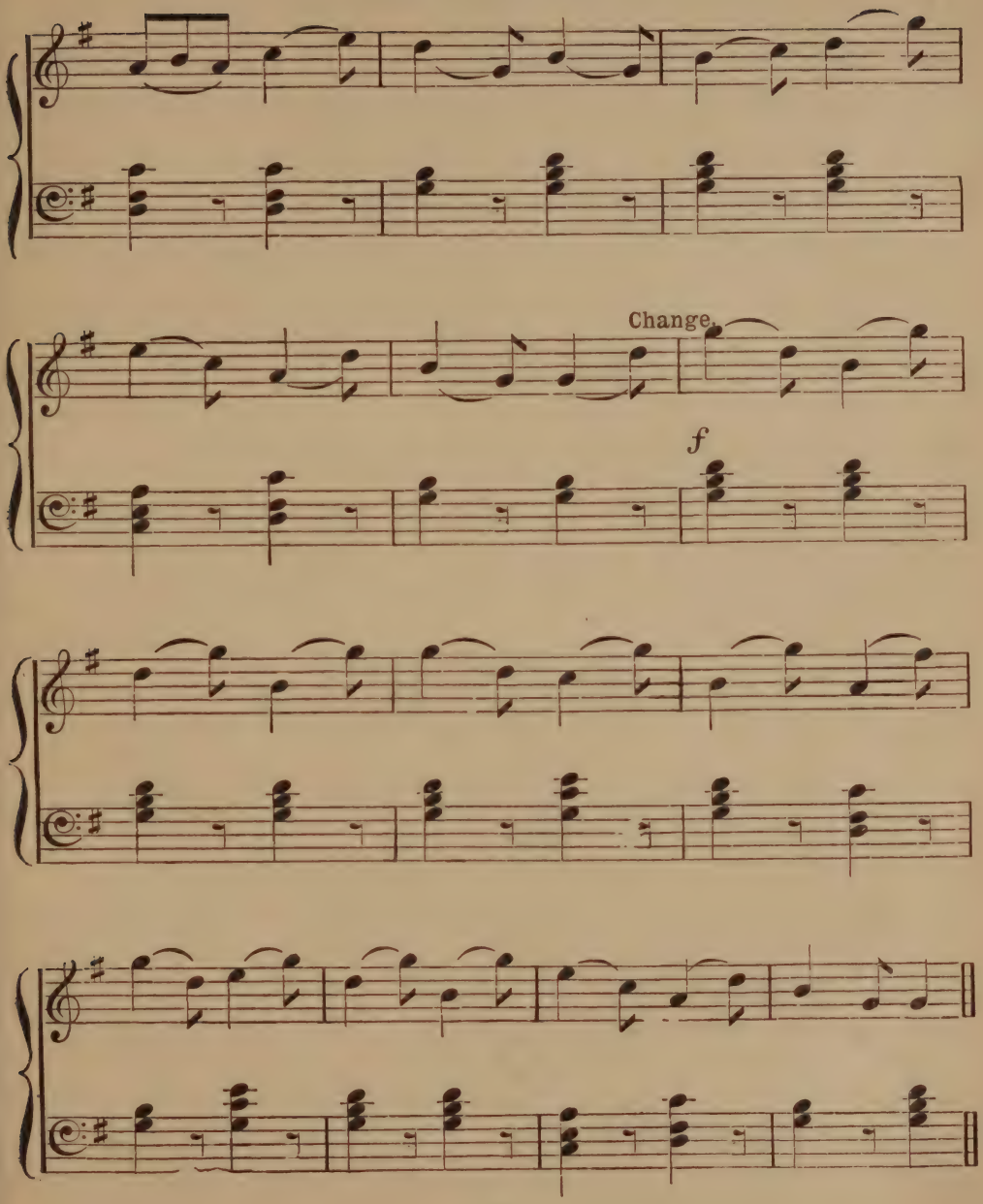
Fig. 46.

Fig. 47.

MONYMUSK.

TUNE XIV.




Change.
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EXERCISE XV.

READY !—Hands on the hips. (Fig. 4.) *One*, place the left foot to the left side one pace. (Fig. 39.) *Two*, place the right foot to the right side one pace. (Fig. 39.) *Three*, raise the heels. (Fig. 48.) *Four*, drop them to the ground. (Fig. 39.) *Five*, bring the left foot to the centre from which it started. *Six*, bring the right foot up to the left, the heels will then be touching each other. *Seven*, raise the heels again. (Fig. 10.) *Eight*, drop the heels to the ground. (Fig. 4.) Repeat till half tune, and then "Change."

CHANGE !—Bring the hands together in front of the chest, palms facing and touching each other. (Fig. 49.) *One*, raise the elbows till level with the shoulders (taking care not to raise the shoulders) till the tips of the fingers point to and nearly touch each other. (Fig. 50.) *Two*, return to "Change." (Fig. 49.) Repeat till end of tune, and "Rest."

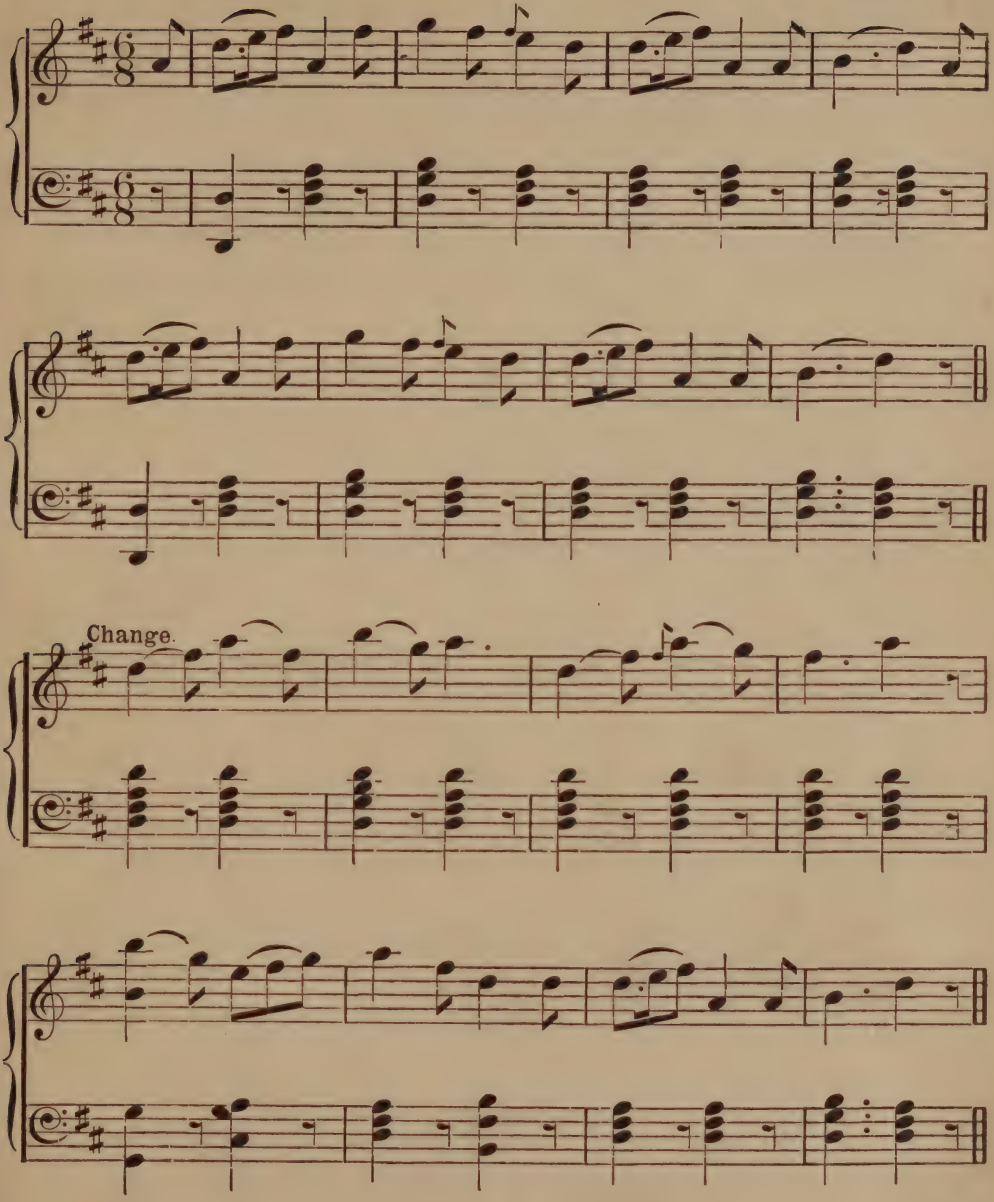
Fig. 48.

Fig. 49.

Fig. 50.

THE QUAKERS' WIFE.

TUNE XV.



EXERCISE XVI.

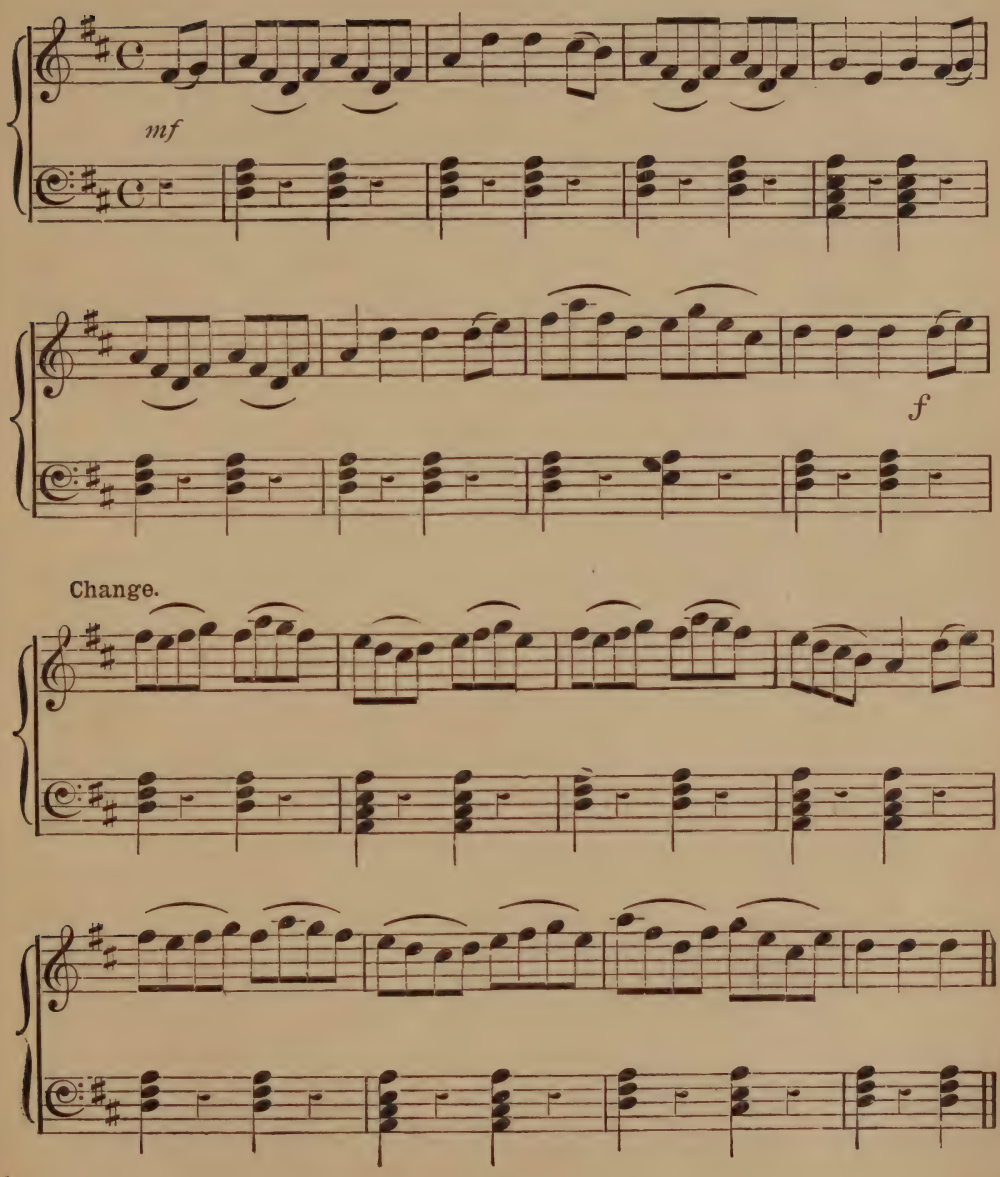
Ready!—Children stand at equal distances. (Fig. 3.) *One*, turn the head to the left. (Fig. 31.) *Two*, turn the head to the front. (Fig. 31.) *Three*, turn the head to the right. (Fig. 33.) *Four*, turn the head to the front. (Fig. 32.) Repeat till half tune, and then "Change."

Change!—*One*, drop the hands smartly by the sides. *Two*, place them on the hips. (Fig. 4.) *Three*, bend the body slightly to the left side, without bending the knees, and each child must have its head in a line with the child in front. (Fig. 51.) *Four*, raise the body upright. (Fig. 4.) *Five*, bend to the right. *Six*, raise the body upright. (Fig. 4.) Repeat till end of tune. Drop the hands smartly to the sides, turn front, and "Rest."

Fig. 51.

THE SOLDIER'S JOY.

TUNE XVI.

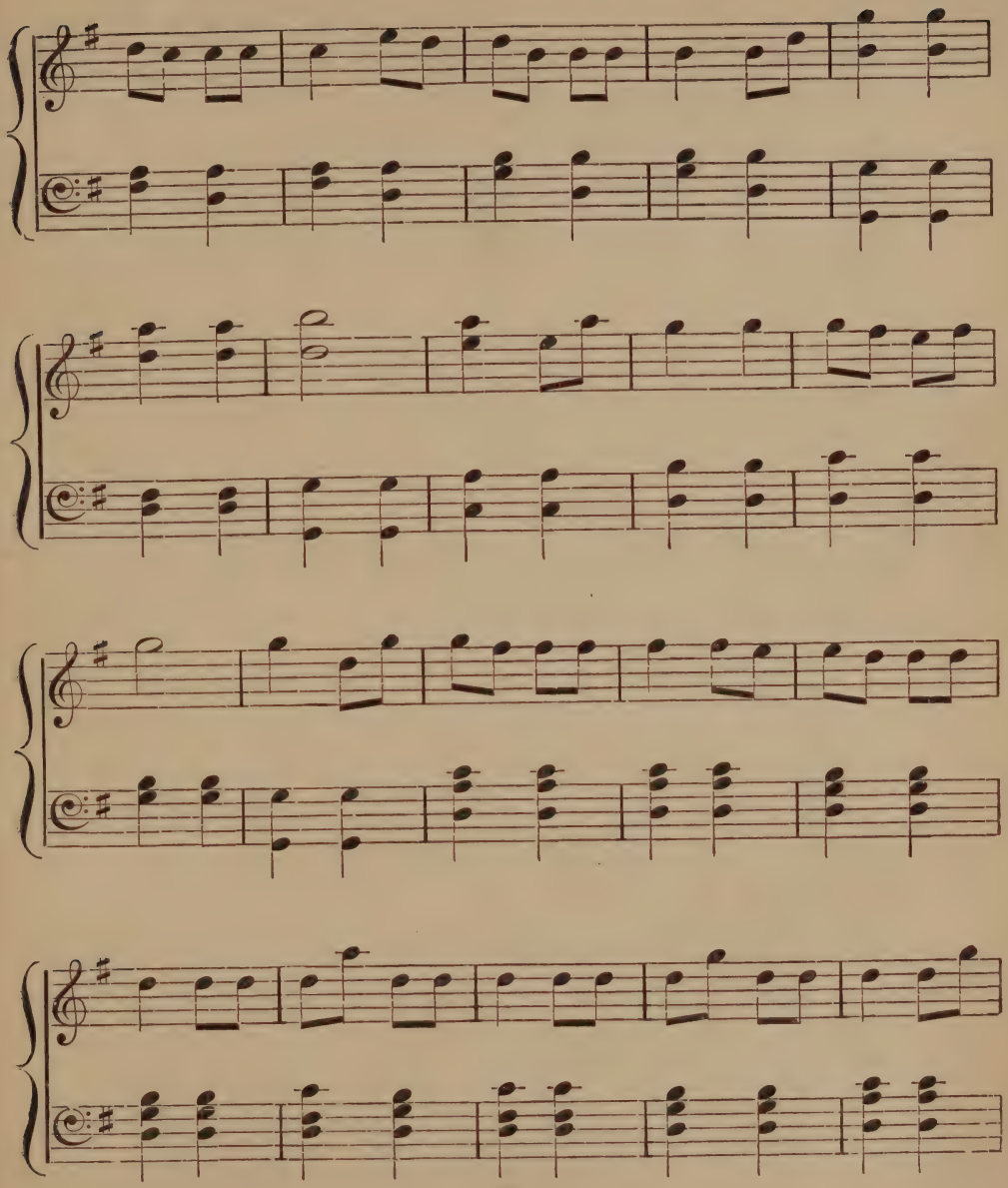


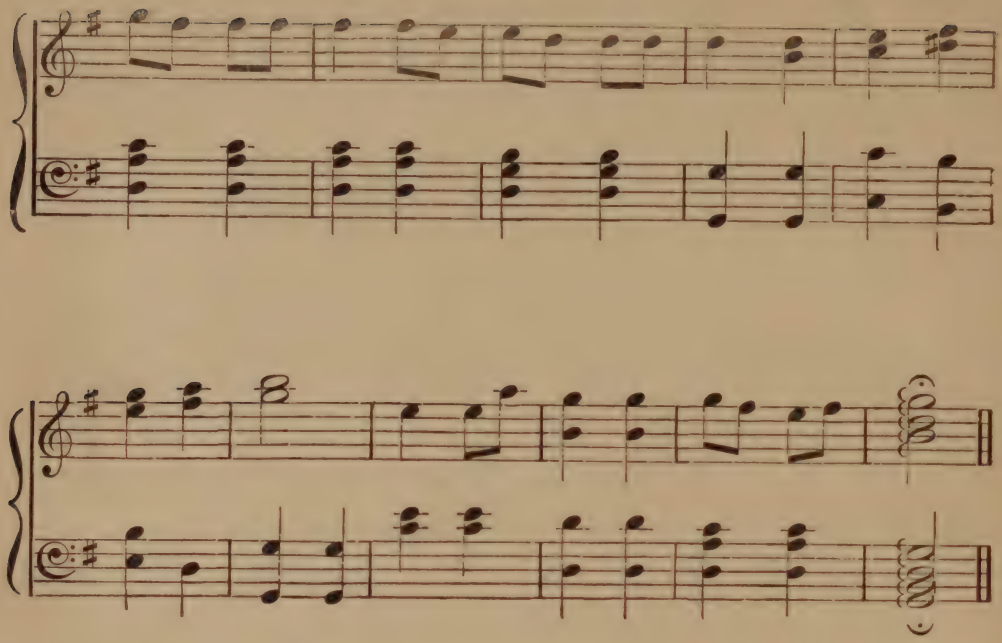
EXERCISE XVII.

READY!—Children stand at "Attention." (Fig. 1.) *One*, all step out with the left foot. *Two*, take a step with the right foot. The toe should be pointed exactly as when at "Attention," and the children taught not to turn the ankle at each step, simply move the heel one pace straight forward, as in Fig. 45. Repeat, alternately, "left" and "right," they will then be marching forwards. As they come off the gallery, let them fall in two and two, but not take hands. Care must be taken that the knee is not drawn up and the foot put down with a stamp; the leg should swing forwards from the hip, and only a slight natural bending will occur when the foot is lifted off the ground to take the next step. The children must be taught to put their feet to the ground as lightly as possible. If they are marching in two lines, or in other words, a "double file," and are wanted to change to a single line, or "file," the order is "single file!" then the children on the left fall behind their partner on the right. To get them back two and two, call "double file." The tune should be played till they have marched once round the room in double, and once in single "file," returning to their places in "single file," and marking time with the toes only, till end of tune.

THE YOUNG RECRUIT.

TUNE XVII.



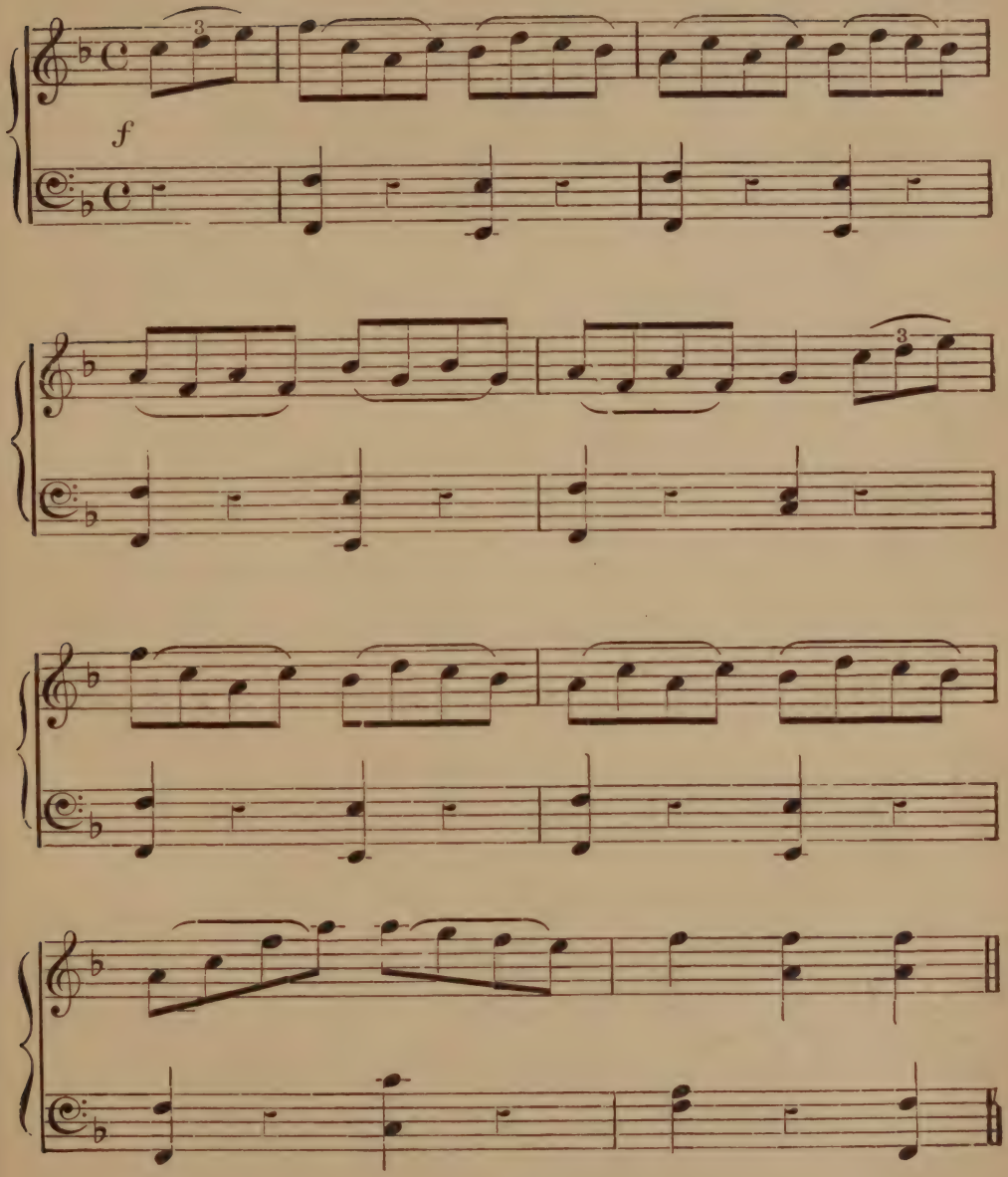


EXERCISE XVIII.

READY!—Same as "Attention." (Fig. 1.) *One*, raise the arms, palms up. (Fig. 20.) *Two*, raise the arms, palms up. (Fig. 21.) *Three*, sink the arms, palms down. (Fig. 20, palms down.) *Four*, sink the arms, palms down. (Fig. 1.) These four movements are to be slowly done, and without making any stop at the four points. Repeat till the end of tune, and then "Rest."

FISHER'S HORNPIPE.

TUNE XVIII.



EXERCISE XIX.

READY!—Hands on hips. (Fig. 4.) *One*, place the left foot slightly backwards. (Fig. 52.) *Two*, bring the left foot back to "ready." (Fig. 4.) *Three*, place the right foot back. (Fig. 53.) *Four*, bring the right foot up to the left (Fig. 4.) Repeat till half tune, and then "Change."

CHANGE!—*One*, bend the forearm upwards. (Fig. 26.) *Two*, stretch the arms straight up beside the ears. (Fig. 21.) *Three*, return the arms to *One*. (Fig. 26.) *Four* stretch the arms forward, palms facing. (Fig. 40.) *Five*, return to *One*. (Fig. 26.) *Six*, stretch the arms sideways. (Fig. 54.) *Seven*, return to *One*. (Fig. 26.) *Eight*, stretch the arms down to the sides as in "Attention." (Fig. 1.) "Rest."

Fig. 52.

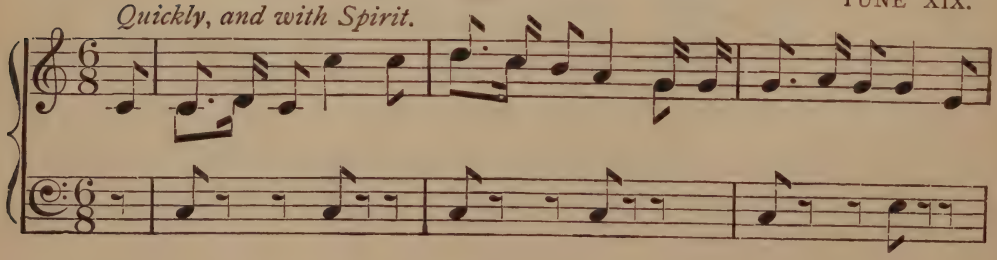
Fig. 53.

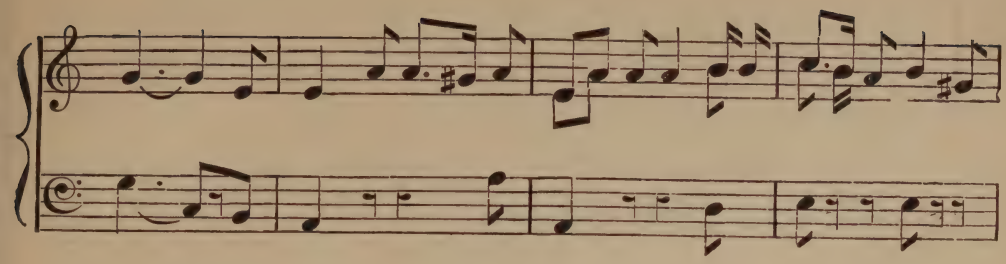
Fig. 54.

COME, LASSES AND LADS.

TUNE XIX.

Quickly, and with Spirit.





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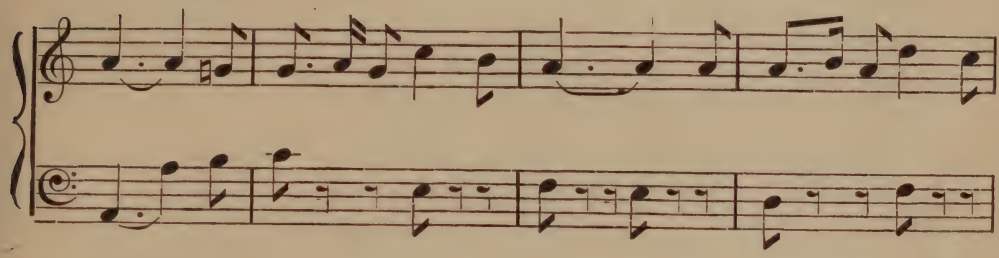
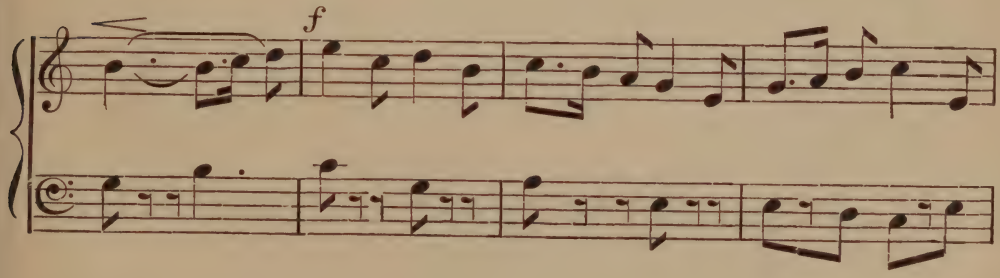
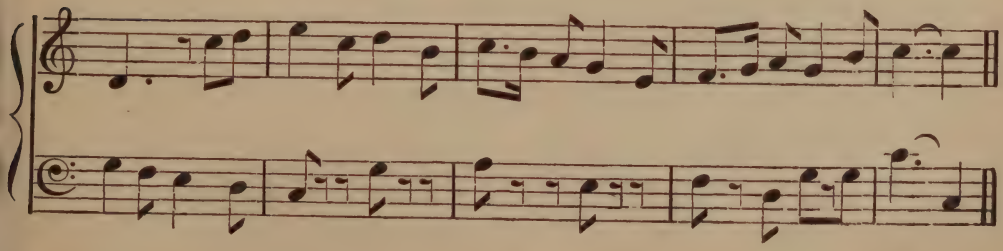






EXERCISE XX.

READY!—Bring the hands in front of the chest, thumbs touching the chest, elbows well back and level with the shoulders. (Fig. 49.) *One*, fling the arms out sideways till level with the shoulders. (Fig. 55.) *Two*, bend the forearm as at "Ready." (Fig 49.) Repeat till half tune, and then "Change."

CHANGE!—Place the hands on the hips. (Fig. 4.) *One*, bend the knee by raising the left heel from the ground. (Fig. 56.) *Two*, place the heel down again. (Fig. 4.) *Three*, raise the right heel and bend the right knee. (Fig. 57.) *Four*, drop the heel to the ground. (Fig. 4.) Repeat till end of tune, and then "Rest."

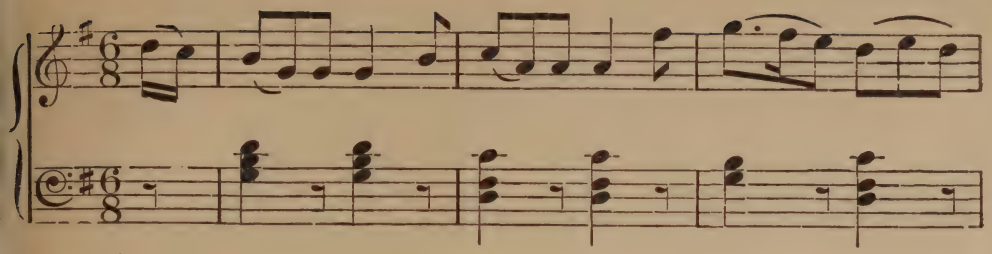
Fig. 55.

Fig. 56.

Fig. 57.

IRISH LILT.

TUNE XX.



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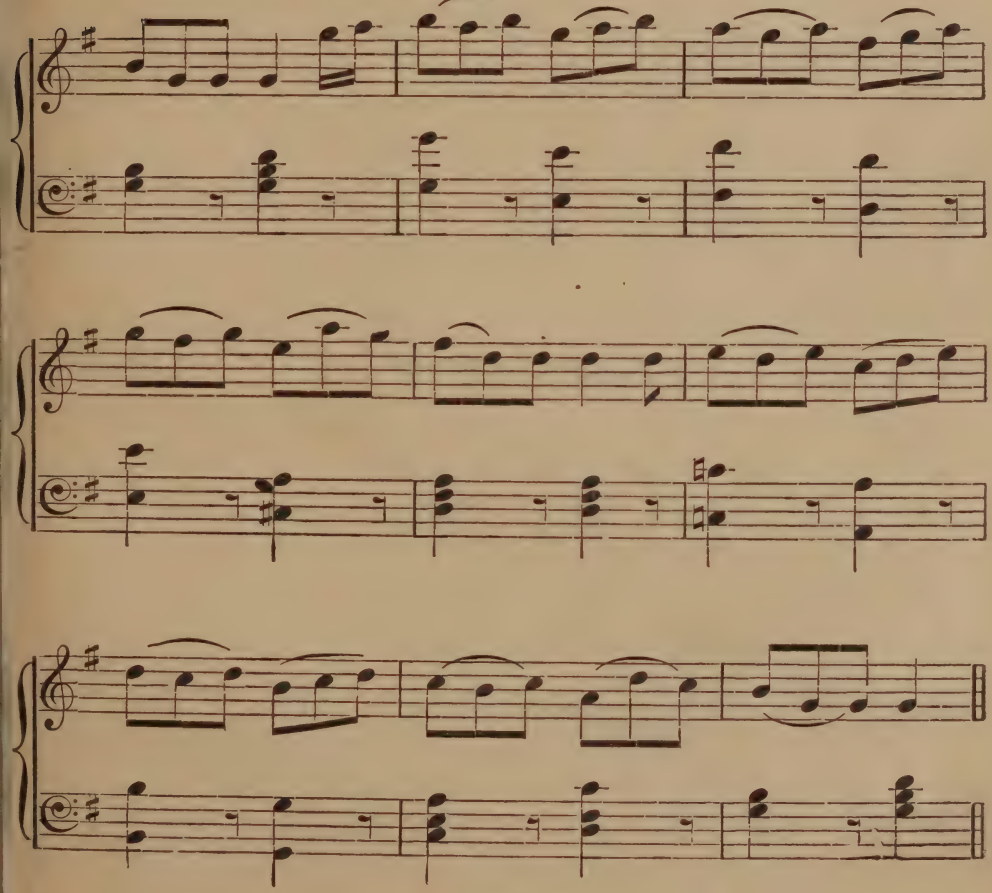


EXERCISE XXI.

READY!—Place the hands on the hips. (Fig. 4.) *One*, place the left heel behind the right. (Fig. 58.) *Two*, place the left heel beside the right. (Fig. 4.) *Three*, place the right heel behind the left. (Fig. 59.) *Four*, place the right beside the left. (Fig. 4.) Repeat till half tune, and then "Change."

CHANGE!—Bring both arms to the shoulders. (Fig. 26.) *One*, stretch the left arm up and the right arm down. (Fig. 60.) *Two*, bring both the arms down to the shoulders. (Fig. 26.) *Three*, stretch the right arm up and the left down. (Fig. 61.) *Four*, return to the position. (Fig. 26.) Repeat till end of tune, and then "Rest."

Fig. 58.

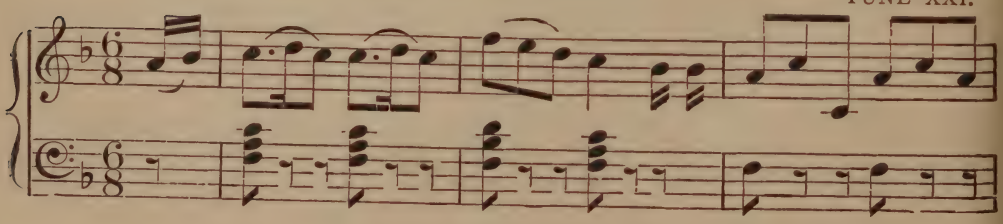
Fig. 59.

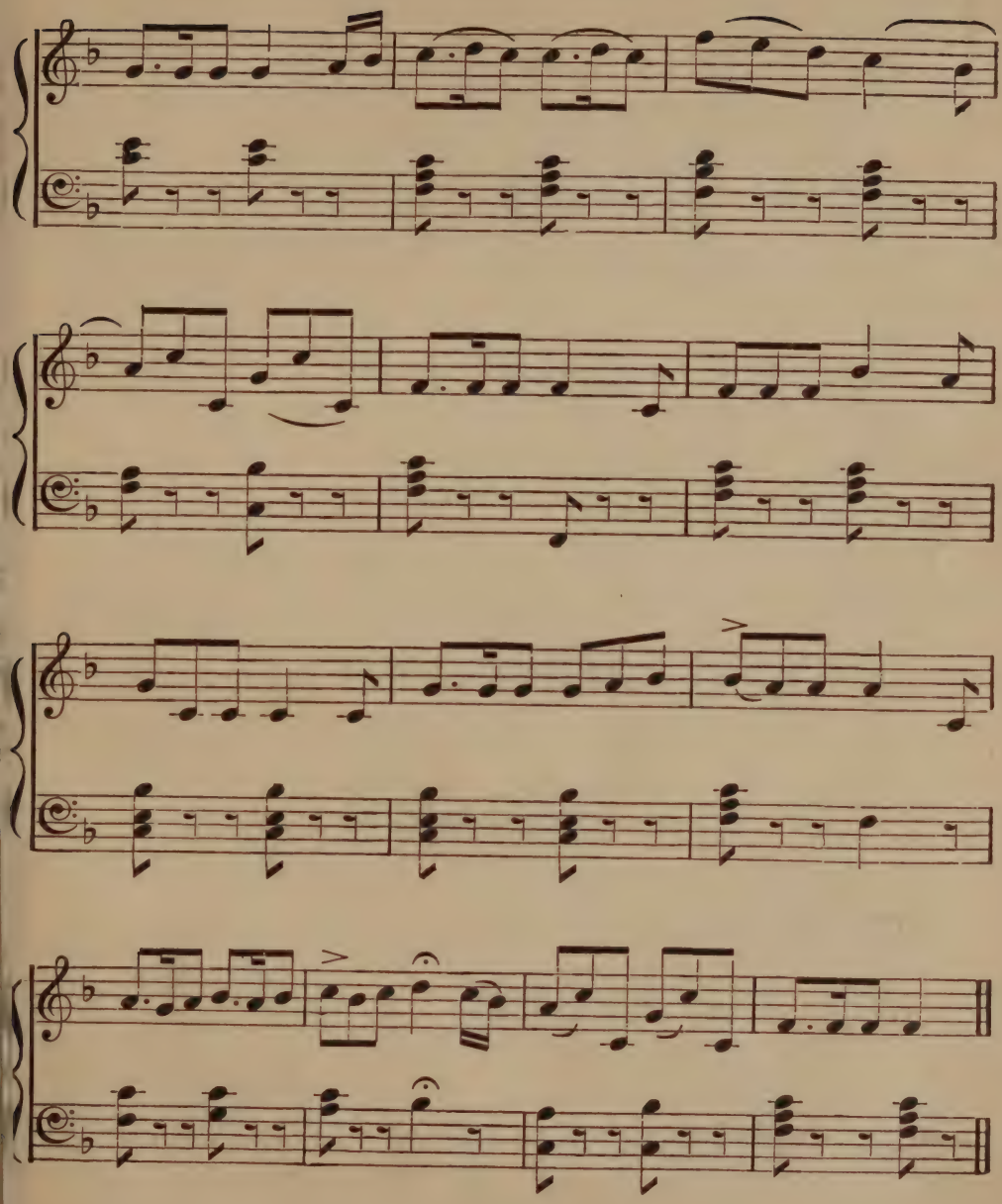
Fig. 60.

Fig. 61.

BONNIE DUNDEE.

TUNE XXI.





EXERCISE XXII.

READY!—Raise the arms in front, palms down. (Fig. 62.) *One*, turn the palms upwards. (Fig. 63.) *Two*, turn the palms downwards. (Fig. 62.) *Three*, take the arms straight up beside the ears, palms front. (Fig. 64.) *Four*, turn backs of hands to the front. (Fig. 65.) *Five*, turn palms of hands to the front. (Fig. 64.) *Six*, drop the arms level with the shoulders, palms down. Fig. 20.) *Seven*, turn palms up. *Eight*, turn palms down. Repeat till half tune, and then "Change."

CHANGE!—*One*, stoop down and touch the toes. (Fig. 66.) *Two*, rise and touch the knees. (Fig. 67.) *Three*, rise and touch the shoulders. (Fig. 26.) *Four*, stretch the arms straight up. (Fig. 21.) Repeat till end of tune. and then "Rest."

Fig 62.

Fig. 63.

Fig. 64.

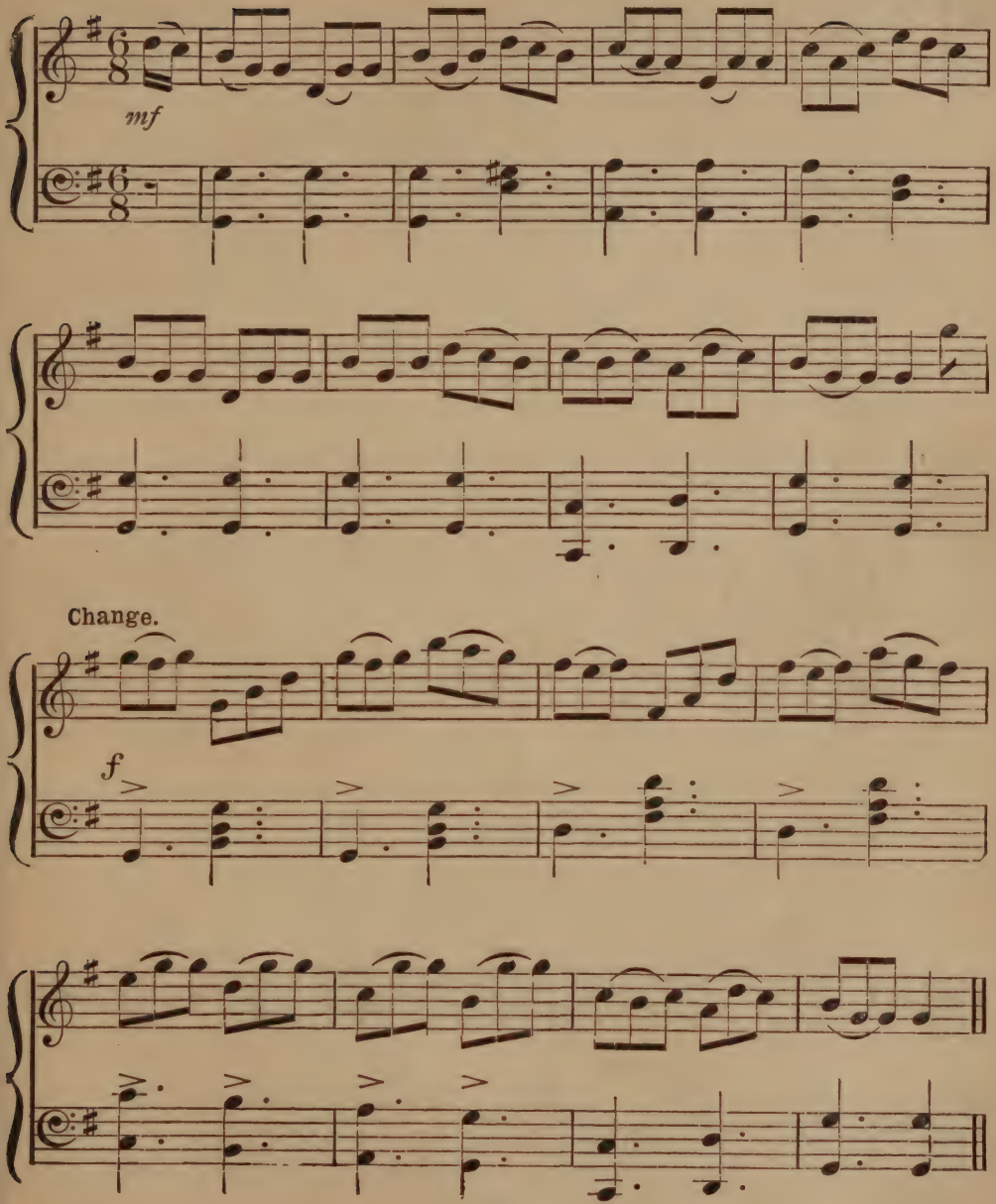
Fig. 65.

Fig. 66.

Fig. 67.

THE IRISH WASHERWOMAN.

TUNE XXII



EXERCISE XXIII.

READY!—Same as "Attention. (Fig. 1.) *One*, take the left foot one pace to the left. (Fig. 68.) *Two*, bring the right foot one pace to the left (Fig. 69.) *Three*, take the right foot one pace to the right. (Fig. 70.) *Four*, bring the left foot one pace to the right. (Fig. 71.) If the children are in two files it is best to let those on the right begin with the right foot, and those on the teacher's left, with the left foot. This will teach the children to open and close ranks when they become older. Repeat till half tune, and then "Change."

CHANGE!—Children clasp hands with each other, and, *One*, take the left foot forward and bend the knee. *Two*, stretch the knee and place the foot where it came from. *Three* and *Four*, repeat with the right foot, and then "Rest."

Fig. 70. Fig. 68.

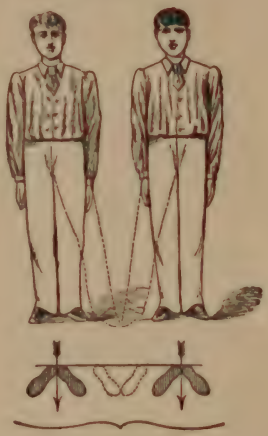
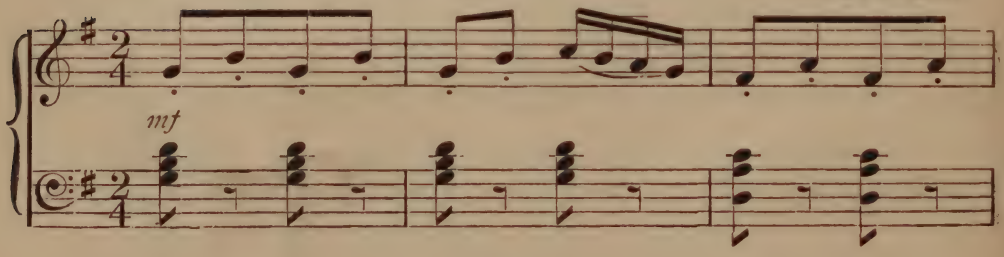
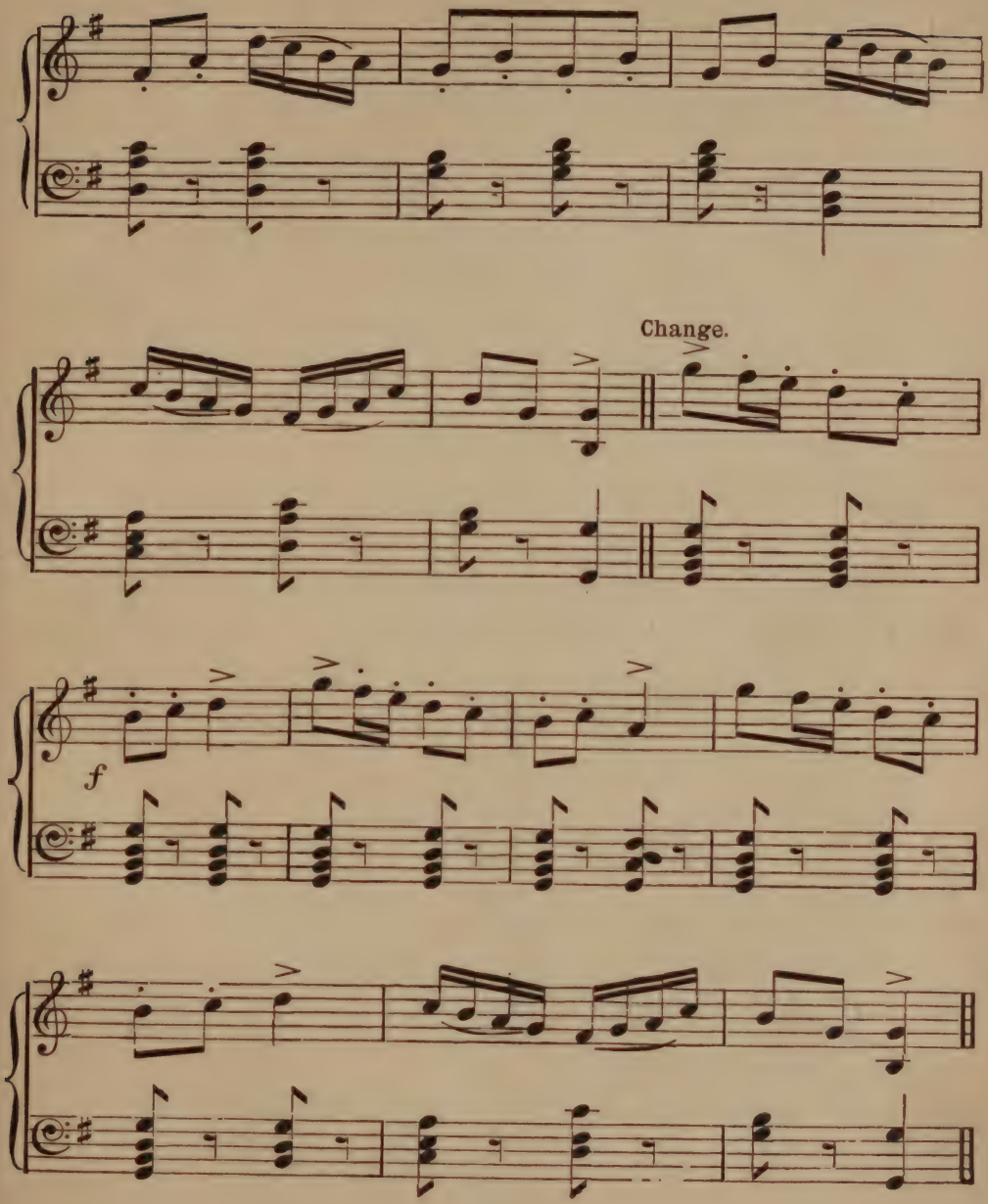


Fig. 71. Fig. 69.

THE RAKES OF MALLOW.

TUNE XXIII.

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EXERCISE XXIV.

Ready!—Raise the arms straight forwards, palms down. (Fig. 62.) *One*, shake the hands loosely on the wrists, four times to the one beat. *Two*, take the arms straight up besides the ears, and repeat the wrist movement. (Fig. 64.) *Three*, take the arms level with the shoulders on either side (Fig. 42), and repeat the wrist movement. Repeat till half tune, and then "Change."

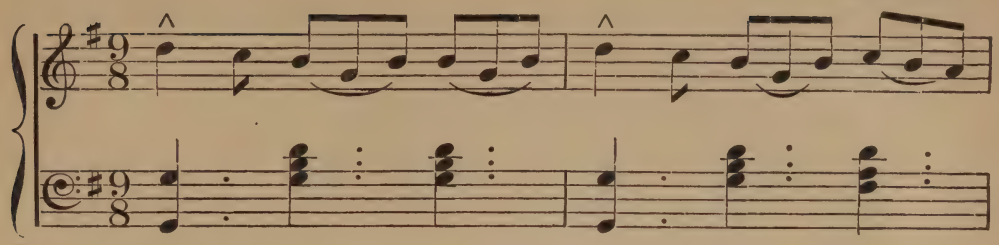
Change!—Hands by sides as at "Attention." *One*, raise the left heel. (Fig. 56.) *Two*, turn half-right on right heel and left toe. (Fig. 76.) *Three*, bring the left foot beside the right with a slight sound. Repeat till end of tune, and then "Rest."

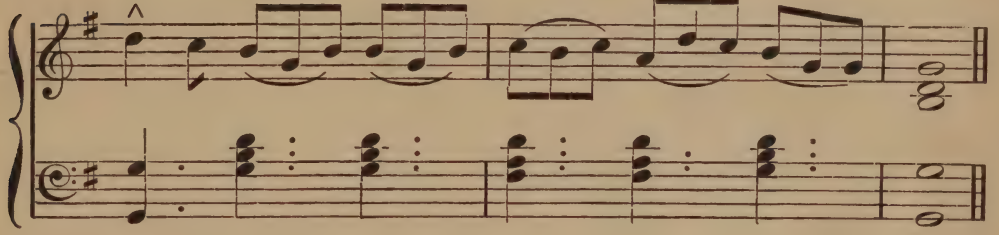
Note.—The body must be kept quite still whilst turning, and not swung round with a sweep. Turn steadily on the heels. This movement is too difficult for the very little ones, and must only be taken at the discretion of the teacher, as also the first part of Exercise XXV.

Fig. 76.

DROPS OF BRANDY.

TUNE XXIV.





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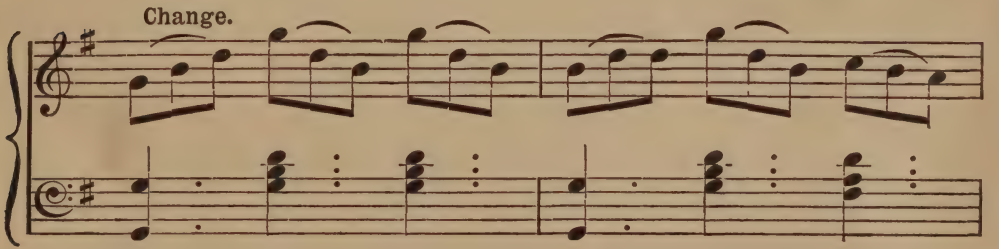


EXERCISE XXV.

READY!—Thumbs locked behind. (Fig. 14.) *One*, raise the right heel. (Fig. 57.) *Two*, turn half left on the left heel and right toe. (Fig. 72.) *Three*, bring the right foot beside the left, with a slight sound. *Four*, clap the hands sharply in front. Repeat till half tune, and then "Change."

CHANGE!—"Ready!" Bring the fore-arms slightly upwards, with the palms facing the chest, and the elbows resting on the hips. (Fig. 73.) *One*, close the hands. (Fig. 74.) *Two*, bend the closed hand down towards the wrist. (Fig. 75.) *Three*, return to *one*. (Fig. 74.) *Four*, open the hand as at "Ready." (Fig. 73.) Repeat movement till end of tune, and then "Rest."

Fig. 72.

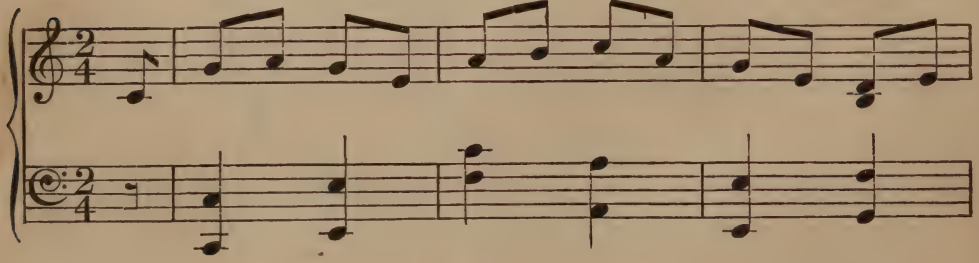
Fig. 73.

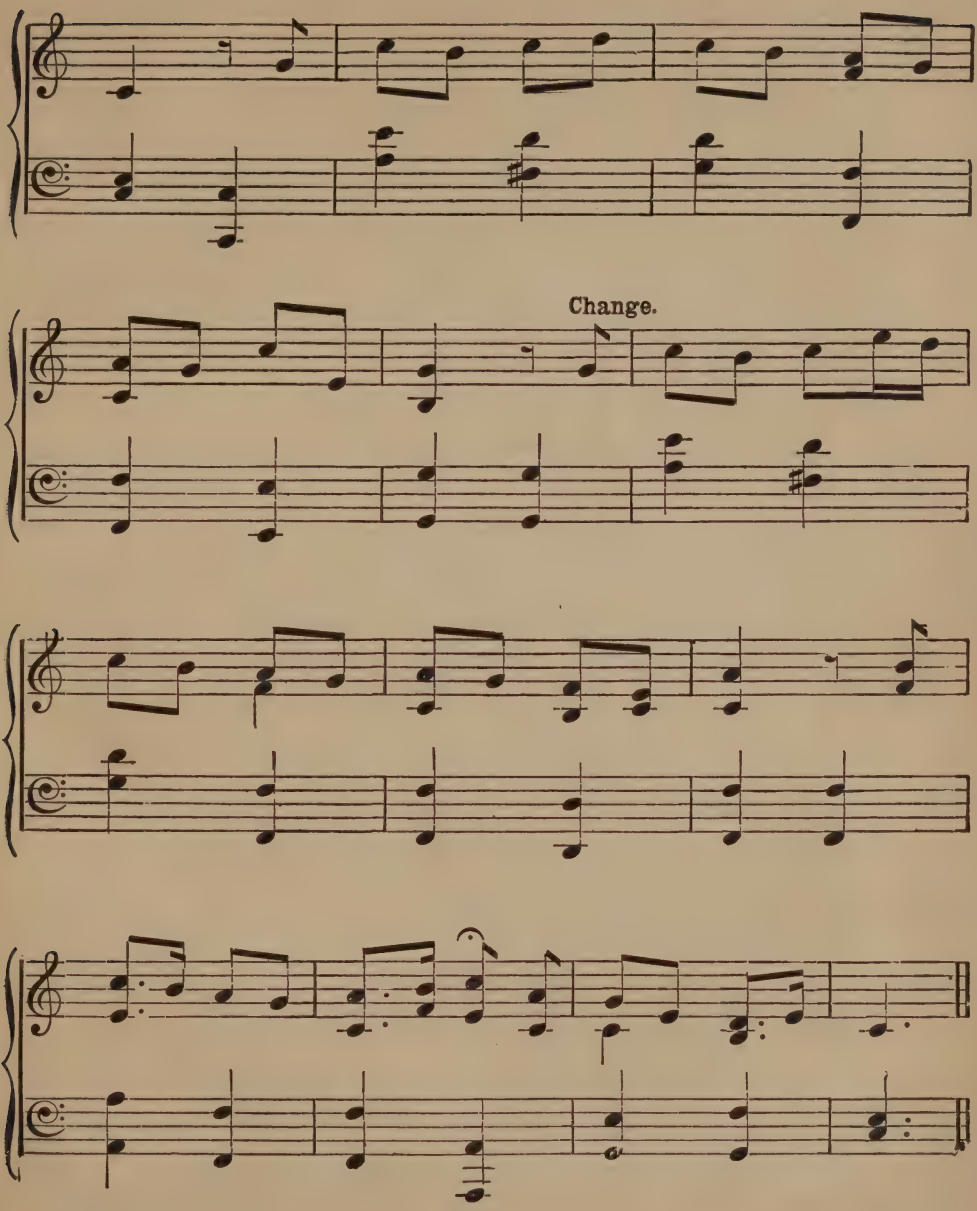
Fig 74.

Fig. 75.

THE HARP THAT ONCE THRO' TARA'S HALLS.

TUNE XXV.

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